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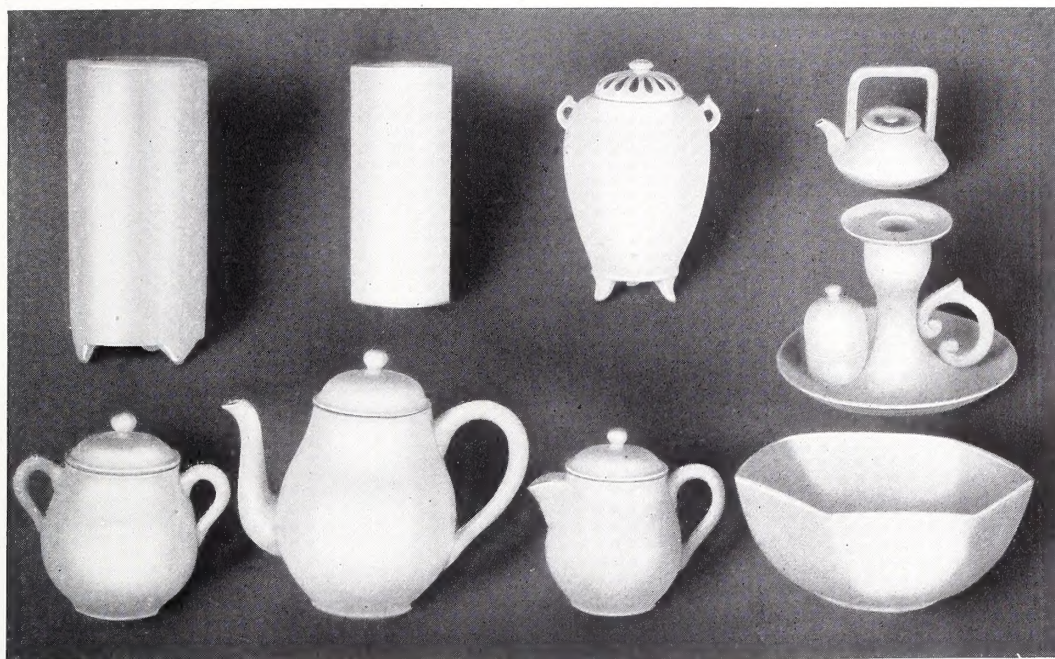
There is no deity in the Buddhist pantheon better known to occidental people than Kwanyin. We are familiar with it under various names. The Japanese, for instance, call it Kwannon; and, in India, it is known as Avalôkitêśvara. In the latter country, which is the original source of Buddhism, this deity is represented as a youth approaching manhood; but when the Buddhist priests found their way to China they discovered there a local female deity named Kwanyin. The similarity in



CHINESE STONE STATUE OF KWANYIN,
T'ANG DYNASTY

the attributes of these two deities led the priests to adopt Kwanyin as an incarnation of Avalôkitêśvara, although they retained the Chinese name. Thus this god is represented with the feminine characteristics of the Chinese goddess, and often with the budding moustache of its Indian prototype. The attempt of a sculptor to blend the attributes of a graceful, feminine Chinese goddess and the youthful, vigorous Indian god has produced the statue which is illustrated here.

This little stone figure, the gift of a generous patron of the Museum, although but 36 inches high, reminds us of the large statue of Kwanyin lately acquired by the Museum of Fine Arts, Boston. Bejewelled and otherwise adorned, it stands for the finest phase of Buddhist art, that golden age which began with the seventh century A. D., and for a short time sounded the



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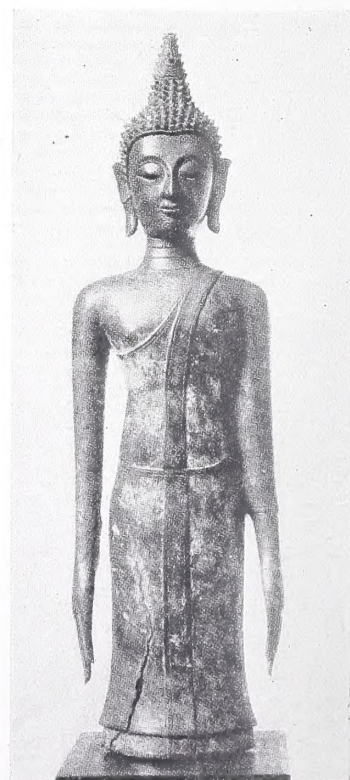
It has been said that the Chinese have no sculpture; that it is more like carving than anything we know by the higher name. Is there anything wanting in the dignity of this figure, in the grandeur of conception, in the sculptural effect, in the proportion, or in the adornments which so closely resemble the real? Here we have something concrete, and not merely a strange expression of foreign religious thought. We readily associate tenderness, compassion and mercy with this beautiful god.

Rather than lamenting the left hand which is gone, let us look at the softness of the brow where the hair is artfully caught back under the headpiece, at the fullness of the cheek and neck, and the gracefully draped ropes of jewels. Is it not beautiful? Not yet have the folds of the drapery become entirely differentiated from the body, as is the case a little later, in the tenth century; there is a graceful emphasis to the curves, and the poise of the body within its draperies is splendid.

FIFTEENTH-CENTURY SIAMESE SCULPTURE

OVER the initials S. C. B. R. is a description of some recent accessions noted in the *Bulletin* of the Metropolitan Museum of Art, along with two illustrations which are here reproduced.

Muang-Fang is in Northern Siam, far up the river Meping. Here once stood a temple where now the luxuriant vegetation, invading, has overgrown everything. Of the sacred buildings only slight traces remain, but everywhere in the jungle Buddhas of all sizes and in various attitudes half emerge from the green. Large, standing bronze figures, perfectly erect, or in the



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attitude of blessing, archaic in design, dominate the masses of creepers and flowers; while small, sitting Buddhas in shoals seem to play hide-and-seek under the big tropical leaves.

Many of this saintly gathering have fallen a prey to collectors and curio dealers; gaping wounds show where noble heads have been cut or delicate hands roughly chopped off. The five pieces that have found their way to our museum left disfigured forms behind, too heavy or too cumbersome for the explorers to carry away. This vandalism is much to be regretted, certainly not to be encouraged. In China, whole districts have had their stone population massacred in this way. Wherever there is a demand for ancient works of art, the lonely figures, stone or



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(SIXTEENTH DYNASTY)

(This illustration is referred to on page 16)

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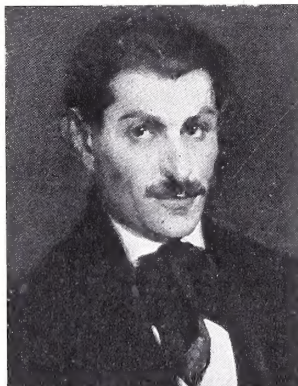
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bronze, are the first to suffer, unless strong government measures keep the natives as well as the explorers from defacing the monuments.

The head illustrated here is the most important piece the museum was able to acquire, and a fine example of Siamese art, showing the beauty of the bronze technique. On it much of the old gilding remains and is visible through the beautiful patina. The features, and especially the long ears in their archaic severity, have almost been reduced to ornaments; they have been modelled with an eye to being cast by the cire perdue method, and, as is characteristic of Siamese art, have nothing in common with stone sculpture. Though treated in a way which might be called decorative, the dignified repose of the Buddha is splendidly expressed.

The other large head is perhaps rather earlier and more realistic in expression. Both heads, as well as the other three pieces found on the same spot, must have been cast in the fifteenth century, judging from a dated later piece. Curiously archaic and dignified is the small, erect figure, also illustrated, which represents a youthful Buddha standing in quiet repose without any gesture. A small hand in the attitude of blessing—of almost feminine delicacy, with long fingers, the tips bent back—is a gem of grace and feeling.

THE ART JURY, PHILADELPHIA

ESTABLISHED since 1911 this jury has just issued its fourth annual report. During 1914, 182 submissions were made to it as against 121 the year previous. Private street fixtures such as electric signs, marquees and awnings, fire-escapes, lamp standards and brackets, private bridges and various privately-owned structures have been subjects of consideration by the jury. Washington and Baltimore types of public lighting fixtures for streets are the preferred designs.

Among the designs considered, during the past year, was the bridge to carry the Southern Boulevard over the Belt Line, and five bridges for League Island Park. A new bridge for the Schuylkill Valley line of the Pennsylvania Railroad over Wynnefield Avenue, one of the very important approaches to the city, is under consideration.

It is a pleasure to comment upon the very satisfactory designs for street bridges made by the Bureau of Surveys, and especially to call attention to its introduction of colour, by means of tiles, into the designs of bridges in residential sections. We refer to the completed bridge over the line of Sixty-sixth Avenue North over the North Pennsylvania Railroad, and to the design for a bridge on the line of Sherwood Avenue over Indian Run in Morris Park. We hope that colour will be introduced into bridges generally. There is no reason why our cities should give the impression of everlasting greyness.

Eleven submissions covered designs or locations, or alterations to monuments, fountains or vases. There is a great deal of latent interest in these embellishments of the city, and it is the object of the Art Jury to arouse this latent interest into action, always being mindful, however, that a work of art should be a work of art, not merely a piece of granite or bronze, or

a covering of canvas by pigment. The Art Jury is confident that the completion of the Art Museum will be marked by a considerable expression of this interest, which will take the form of public-spirited gifts, not only of great collections, but of individual works in sculpture or painting as well. The bequest of the late Ellen Phillips Samuel to the Fairmount Park Art Association, of a fund of upward of two-thirds of a million dollars, the income to be used for works in sculpture to be placed in Fairmount Park, is a precedent, that will bear its full fruition in imitation by others only when the city tangibly shows its appreciation of the civic as well as economic value of art by the actual erection of the museum.

Other important buildings, shown by plans submitted, were a fisheries building, submitted by the State Department of Fisheries, a fire-house for Byberry, an intake-chamber building for the sedimentation basin of the Torresdale Filter Plant, a public comfort station for Disston Park, and refreshment pavilions for Bartram's Garden and Juniata Park.

JAPANESE TEXTILES

AMONG the most important recent acquisitions of the Boston Museum of Fine Arts is the collection of *No-isho* or costumes worn in the Japanese classic *No*-drama, now on exhibition in the Forecourt Gallery. These dresses were acquired partly by purchase and partly through the generosity of Dr. W. S. Bigelow; and, in showing them for the first time, it has been thought that additional interest would be given by exhibiting with them a few masks and fans such as might be used by actors wearing the costumes.

BOSTON MUSEUM AND BUDDHIST ART

In the winter of 1914, Prof. Masaharu Anesaki, who occupies the chair of the Science of Religion, in the Imperial University of Tokyo, and was then acting as professor of Japanese Literature and Life, at Harvard University, consented to give, in the Boston Museum of Fine Arts, a series of lectures on the various ways in which the ideals of Buddhism have found expression in the arts of India, China, and, more particularly, Japan. In choosing his topic, Professor Anesaki was fully alive to the fact that from the collections in that museum he could illustrate his words with fine examples of Chinese and Japanese art, such as were to be found gathered together under one roof nowhere else in the world, and, availing himself of this opportunity, he gave to his audiences a clear and interesting summary of a subject which to most of us seems not only unfamiliar, but also highly intricate in thought and symbolism. This result was, indeed, to be expected from the efforts of so accomplished a lecturer; and the museum authorities, recognizing at once the value of Professor Anesaki's exposition, secured his acquiescence and help in putting these lectures into the permanent form in which they may now be offered to all those who are interested in the history and development of Buddhist art.

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enrich Professor Anesaki's text with more than fifty full-page illustrations, of which one is in colours. Most of these plates have been made from objects in the museum collections; but, in order to insure the clearest possible understanding of the subjects discussed, a few plates showing important temples, pictures and sculptures in Japan and India have been added. Thus it is believed that this latest museum publication may be considered a useful addition to the literature of Buddhist art as well as a valuable guide to an important part of the museum's collections.

THE GILLESPIE TAPESTRIES

MR. DURR FRIEDLEY, assistant curator of Decorative Arts at the Metropolitan Museum of Art, contributes the following in their December *Bulletin*.

By the terms of the will of the late Mrs. Robert McM. Gillespie, of New York and Stamford, the Museum has received as a bequest eight tapestries of various sizes and different periods, to be known as the Lillian Stokes Gillespie Collection. The bequest is one of the most interesting yet made to the Museum, and in recognition of Mrs. Gillespie's generous regard the trustees, at their recent meeting, in accepting the gift, placed her name permanently in the list of benefactors, as was announced in the last *Bulletin*.

Of the tapestries, three are Gothic, the earliest of these three pieces being an unusual specimen of German weaving of the end of the fifteenth century. During all the late Gothic period, and perhaps earlier, tapestry looms existed at various places in the Rhenish provinces, but no definite records of the industry have been preserved, and the origins and activities of German weavers are little known. It is generally accepted as true that there were no large workshops, but that monks, nuns, and occasional village craftsmen produced most of the pieces of Rhenish tapestry which have come down to us. The technique and design of all these examples is characteristic—coarser and less skilful than that of contemporary weavers in other countries—while the size of the German pieces, which are generally in the form of strips measuring about three or four feet in height, and seldom very long, bears out the theory that they were produced on small looms of a somewhat unprofessional character. Such tapestries are rare, and the Museum has had no opportunity to acquire, either by gift or purchase, so excellent an example as the Gillespie piece, which has a decorative interest and charm of colour not always found in Rhenish weaving. Its dimensions are three and one-half by six feet and the subject is the *Epiphany*, or *Adoration of the Magi*, the six sacred personages being shown against an ornamental background of two shades of blue, suggesting bands of cloud starred with small crescents in white, the effect approximating that found in the earliest examples of European tapestry known to exist. The piece is first recorded as being part of the collection of Madam Lelong in Paris, and afterward as belonging to Mr. Henry W. Poor, of New York, who is said to have secured it on the advice of the late Stanford White.

The other two Gothic hangings are similar enough in size, scale, and subject to be

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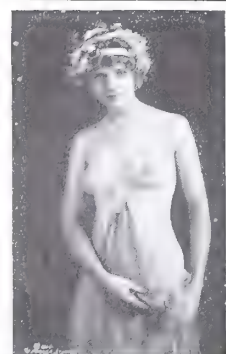


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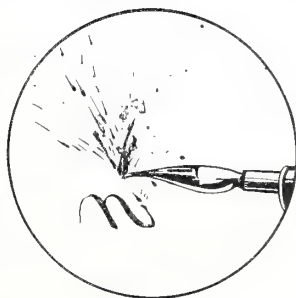
considered a pair, although obviously not made as such. They were probably woven at Brussels about 1510, and represent subjects of an uneccelesiastical character, of the kind generally described as "Courts of Love." In one a gentleman, seated under a sumptuous canopy ornamented among other things with a suspended mirror, is being plied with fruit, flowers, and wine by the ladies who surround him, while an onlooker in the right foreground raises his hand in a gesture which may or may not mean disapproval of the ladies' attentions. The second of the two Court of Love tapestries shows a lady seated at the right, to whom a gentleman in the central foreground offers a jewelled necklace which he takes from a casket held by a young girl standing near him. Both tapestries have narrow borders of flowers and fruit, and are in an excellent state of preservation. Their size is uncommon—they measure about eight feet high by five and six broad, respectively—and their type is one held in very high esteem by collectors of to-day.

A pair of Renaissance hangings, made some fifty years after the two just mentioned, show what a change the new Italian style had caused in all the productions of Northern craftsmen. The border has widened very much and is filled with arabesques and fanciful decorative details, which can be traced directly to classical sources, while the main subject of the tapestry is considered more as a picture than as a flat design, an illusion which the increased naturalness of perspective and chiaroscuro helps to emphasize. The subjects are probably *Saint Paul before Agrippa*, and *St. Paul Preaching at the River*. In the former, the apostle's message, judging from the expression of the auditors, would seem to be unappreciated. In the latter, his audience of seated and kneeling women, one of whom holds a prayer-book, is devoutly interested, while in the background his words have apparently borne fruit and he is baptizing a convert at the edge of the stream. Each tapestry measures eleven feet eight inches high by eight feet eight inches broad, and each bears the local mark placed by law on all Brussels manufactures, together with the signature or device of an unknown weaver, who is recorded only as having made a set of hangings, *The History of Jacob*, now at Vienna.

A piece of tapestry equally characteristic of the best productions of Flemish looms during the high Renaissance, is a strip or border, probably made as a side or flack for one of the upholstered benches popular at the time. In the centre is a medallion containing a classical subject flanked on either side by arrangements of terms, putti, and fantastic beasts. The strip has been slightly cut at one end, but is otherwise in excellent condition, and interesting not only intrinsically, but also as representing one of the early uses of tapestry not often found exemplified by unrestored examples.

The largest single piece included in the Gillespie Collection measures seventeen and one-half feet long by eleven and one half high. The subject is a fishing scene, with lightly clad men in midstream handling nets and other fishing paraphernalia of various sorts. The background of houses, castles, hills, and forests has particular

(Continued on page 14)



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VOL. LVII. No. 227

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JANUARY, 1916

SOME NOTEWORTHY AMERICAN FOUNTAINS

BY FRANK OWEN PAYNE

THERE is something marvellously attractive in the gushing forth of water from a spring. Springs and fountains have been in all ages the delight of poets and painters. There is in the gush of water, clear and sparkling, almost every element of beauty, and the world of art was not slow to see it and to seize upon it in all the varied fields of artistic endeavour.

But when in addition to the beauty of the water itself there is also an artistic setting of wrought marble or bronze, when the streams are so arranged as to spout upward in graceful curves, there certainly can be no more exquisitely beautiful object for the eye to feast upon.

European cities have long recognized the worth of the fountain as a most attractive feature of municipal art. London, Paris, Berlin, Vienna and Petrograd have been adorned with many beautiful fountains and even small towns and villages are often the proud possessors of fountains of rare beauty. Rome is, however, in all the world "The City of Fountains" par excellence. As Charles Dudley Warner once remarked, "Rome is the only city that has water to waste in ornamental overflow." Owing to its never-failing water supply, brought in through monumental aqueducts, the fountain is perhaps the most common work of art in the Eternal City.

In the newer atmosphere of our American cities, where art has not yet found time to grow and luxuriate, there have been up to the present time very few noteworthy fountains erected. Most of our city parks are adorned with fountains of a simple sort, but very few have been decorated with statuary of real merit. The magnificent fountains of the expositions at Chicago, Buffalo, Saint Louis, and San Francisco have clearly demon-

strated the truth that our American sculptors are fully able to produce fountains of the very highest merit. The universal expression of regret that these masterpieces were evanescent and must be destroyed when those expositions came to an end, is ample evidence of the admiration felt for such things by the American people.

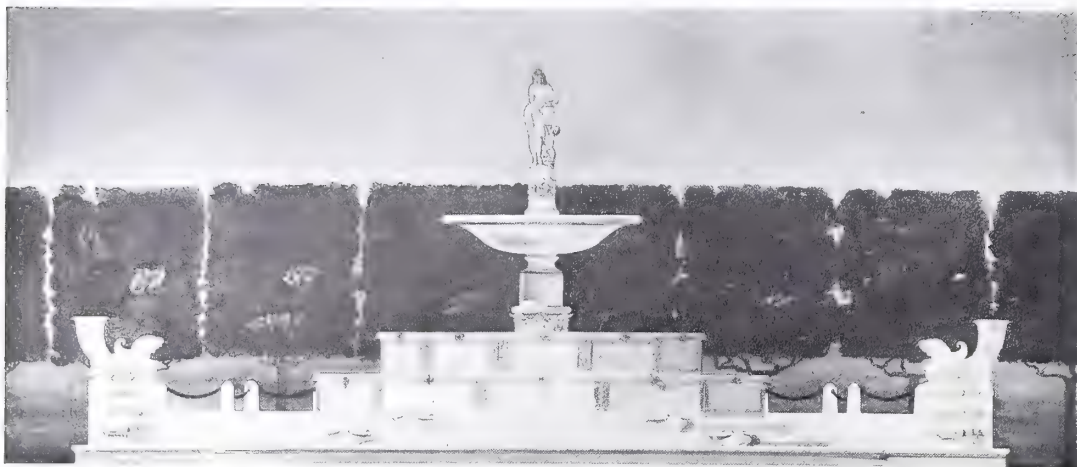
The Pulitzer Fountain, which has just been completed on the Plaza, at Fifth Avenue and Fifty-ninth Street, New York, was erected with money bequeathed by the will of the late Joseph Pulitzer, owner of the New York World. Mr. Pulitzer left the sum of \$50,000 for this purpose. A competition of artists and architects was held. Of the five competitors the celebrated firm of Carrère & Hastings was awarded the contract for the work of construction.

No finer location could possibly be found anywhere. The broad and beautiful plaza, the magnificent park, the splendid equestrian statue of Sherman by St.-Gaudens, and the superb setting of palatial hotels and residences, make this an ideal situation for such a monumental work of art. The accompanying picture will give a far better idea of this fountain than any verbal description. This picture is from the design of the builder. No good view of the completed work is yet available.

The material is of white marble. There is a huge circular basin within which is another higher basin of lesser size. From the centre of the inner basin, there arises a pedestal which is surmounted by a large shallow circular bowl. Standing in the centre of the latter, is a richly sculptured pedestal, which bears on its summit a bronze figure. This figure will always have a peculiar interest for New Yorkers, owing to the fact that it was probably the last work of the late Karl Bitter, having just been completed at the time of his tragic death.

Water from the upper bowl flows over into the

Some Noteworthy American Fountains



THE PULITZER FOUNTAIN, NEW YORK

inner basin and thence, through small spouts, it again overflows into the vast outer basin. Large handsomely carved vases of cornucopia form and drinking fountains are placed at intervals about the esplanade which surrounds the fountain. Thus the Plaza is probably as charming a spot as can be found in any American city.

The Pulitzer Fountain is not, however, the only beautiful fountain of the metropolis. Indeed, New York is entitled to be called the American city of fountains, for there are at least a dozen fountains of note within the limits of the city. Of these, the superb fountain by Carl Tefft in the Botanic Garden deserves more than mere mention here.

Carl E. Tefft has created a most brilliant work. No other fountain of the city of New York is so admirably located. With the imposing façade of the great Botanic Museum behind it, and with its superb setting of fine shrubbery, this fountain is indeed a thing of rare beauty.

Two plunging bronze horses of heroic size are seen leaping, as it were, into the water of the pool. One horse bears the figure of a nude female in a most hilarious mood, who strives to restrain the beast with one hand, while with the other she waves a merry gesture. The other horse bears a boy, who endeavours to control his animal with one hand and with the other he grasps a fish by the tail.

In the pool below, a merman and a mermaid, alarmed at the sudden approach of the strange wild steeds, turn hastily aside in an attempt to escape. Behind the horses is a huge globe surmounted by a dolphin, which bears upon its back the beautifully modelled figure of a chubby child

in whose hand is a tiller of classic design. From underneath the plinth the water flows into a large marble basin, thence into a semi-circular lower basin from which it overflows into the lowest pool of all.

The sculptor has called this the *Fountain of Life*, typifying, as it were, the great life principle of "Struggle for Existence" and "Survival of the Fittest." The marvellous vivacity and motion displayed in this unique group certainly give force to the idea. The most original feature of this work is the treatment of the feet of the Water Horses. In these "umbrella feet," as he calls them, Mr. Tefft has established a precedent. In the classic garden horses of Versailles and in the aquatic horses of German and Italian examples, the feet are invariably cloven.

No more favorable criticism of this superb fountain could possibly be uttered than that expressed by the late Augustus St.-Gaudens, who was enthusiastic in his praise of the strength of its composition and the beauty of its execution. A commendatory letter from St.-Gaudens is among the most highly prized possessions of the sculptor.

The odd web-footed horses in their mad career, the rollicking figures which surmount them, the alarmed merman and mermaid, the charming child figures with globe, dolphin, eagle and fish, make this unique fountain a veritable phantasy in bronze.

Cincinnati has always held a high place in art among American cities. To American sculpture she gave us the first great sculptor, Hiram Powers, one of our most original living artists,

Some Noteworthy American Fountains

Charles Niehaus, and a goodly number of lesser lights between. The glories of her famous Rookwood ware have given America high standing in ceramic art. Her art museum was one of the first to be founded in the country. Thus, true to her love of art, the Queen City was the first to have a really great monumental fountain.

The Davidson Fountain (*see* page lxxv) was presented to Cincinnati by Henry Probasco, in memory of his brother-in-law, Tyler Davidson. It was

of Cincinnati. The material is of bronze, melted from cannon purchased of the Danish Government. It rests upon massive blocks of Bavarian porphyry, shaped into a huge quadrefoil and highly polished. The pedestal is ornamented with bas-reliefs, showing the material uses and benefits of water, steam, water-power, navigation and fisheries. At the corners are niches, each occupied by a child whose occupation illustrates the pleasures afforded by water.



THE FOUNTAIN OF LIFE, NEW YORK

executed according to a design by August von Kreling, a son-in-law of the artist Kaulbach. The work was made in Nuremberg. It was unique at the time of its conception in the fact that it departed from all existing standards of art for fountains, and left Neptune, Amphitrite, the Nereids and all other mythological figures out of consideration. This great fountain is designed to symbolize the manifold uses and benefits of water to mankind.

The esplanade on which the Davidson-Probasco Fountain stands, is in the business centre

Around the shaft are four groups which illustrate the needs and benefits of water—extinguishing fire, praying for rain, slaking thirst and going to the bath. Surmounting the shaft and crowning the whole, is the colossal figure, *The Genius of Water*, from whose outstretched hands a fine spray of water is constantly falling. Surely no other fountain in America can surpass this fountain in beauty of conception.

To Philadelphia belongs the distinction of possessing the most splendid monument hitherto erected to the memory of George Washington,

Some Noteworthy American Fountains

with the single exception of the great monument to his name in the capital of the nation. Mention of this superb memorial here is due to the four fountains which adorn it. These beautiful fountains are designed to represent four great historic American rivers: the Mississippi, the Hudson, the Delaware and the Potomac.

In each of these fountains, there is a broad stream of water which flows out like a cascade into a wide basin. Above each cascade there is the figure of a reclining Indian in bronze, symbolizing the life of aboriginal America. Each

any artistic merit. There are fountains in Lyman Square, in Eaton Square, also in Union, Chester, Blackstone and Sullivan Squares. They are very attractive features, but they lack sufficient merit to deserve more than a passing mention here. It has also frequently been declared that Boston fountains often lack water.

The Common and the Public Garden, however, have each a fountain of more than ordinary beauty, but up to the present no really great fountain has graced Boston.

The Brewer Fountain in the Common, was



THE WASHINGTON FOUNTAIN, PHILADELPHIA

pool is flanked and guarded by typical animals of the region through which that river flows. The bison, the elk, the moose, the bear and the steer, in natural size and lifelike pose, are executed with marvellous fidelity.

This great work was presented to the city of Philadelphia by the Society of the Cincinnati of the Commonwealth of Pennsylvania. It is said to be the largest single bronze casting in the United States of America.

The city of Boston has adorned its parks with numerous small fountains, but few of them have

presented to the city of Boston by Gardner Brewer, June 3, 1868. It is a copy of Lienard's celebrated fountain which received the gold medal at the Paris Exposition in 1855. It was cast in Paris and copies of it in iron were made for Lyons and for Bordeaux. A replica in bronze was also made of it for Said Pacha, late viceroy of Egypt, who admired it greatly and caused it to be erected in Cairo.

Venus Rising from the Sea is the subject of the beautiful fountain of the Public Garden. The beautiful nude female figure gave a mild shock

Some Noteworthy American Fountains



DETAIL OF A NICHE



DETAIL OF A SHAFT

to the puritanical Bostonians when it was first seen in the park, but when the water was turned on, the goddess was seen to be veiled in a mantle of mist, so that this work of art was allowed to remain, and may be said to be quite sufficiently clad.

When Chicago's dream of civic beauty has been realized, there will be in that city two colossal fountains by Lorado Taft, one at either end of the historic Midway Plaisance. These gigantic works will symbolize "Time" and "Creation." Mr. Taft estimates that it will require at least three years to complete the *Fountain of Time* alone. The companion piece will require a yet longer period for its completion.

Lorado Taft is pre-eminently a creator of fountains, as may be seen in his splendid works at

Paducah, Ky., Bloomington, Ill., and Washington, D. C. But his *Spirit of the Great Lakes*, which stands in front of the Chicago Art Institute, is well deserving of its commanding position in the most prominent point on the lake front. This wonderful fountain symbolizes in a striking manner the great inland waterway of the continent. Each lake is represented by a beautiful female figure, holding in the hands a seashell, from which the water flows. These figures



THE DAVIDSON-PROBASCO FOUNTAIN, CINCINNATI

Some Noteworthy American Fountains

are arranged in accurate positions as regards their geographical locations and elevation above the sea.

Each figure is a study in itself. The dignity of Superior, the grace of Huron, Erie and Michigan are admirable and there is a mystic charm about Ontario as she reaches out, seeming to ask "whither?" that enthalls the spectator. One cannot help wondering why little Saint Claire was not included.

Lorado Taft may create greater fountains, but he cannot surpass his *Spirit of the Great Lakes* in

The very first object to attract the attention of the tourist in Washington, is the great white marble Columbus Fountain, by Taft, which stands immediately in front of the union passenger station. A better location could hardly have been found. Rising above a huge double semicircular pool, flanked by couchant lions, stands the colossal figure of the discoverer enveloped in a long cloak. He is seen standing on the prow of his ship, whose figurehead is a beautifully carved and draped female figure.



THE NEPTUNE FOUNTAIN, WASHINGTON, D. C.

beauty, grace, fidelity, or delicacy of conception.

Among the other fountains of Chicago, are the unfortunate and inartistic Drexel Fountain in South Park, the Rosenberg Fountain in Grant Park, the Bates Fountain by St.-Gaudens in Lincoln Park and the Independence Fountain by Charles J. Mulligan.

The nation's Capitol, from its commanding position in the country, is and ought to be pre-eminent in works of art. Here, if anywhere, the art of America ought to be displayed at its very best. The various circles and squares of Washington are adorned with numerous memorials and fountains of note.

Behind him is a great square plinth which rises high above him and is surmounted by a globe flanked by four eagles with wings outspread. To right and left of the plinth are kneeling figures.

The effect of the statue on the beholder is not easily forgotten. All the patience, perseverance, determination and fortitude seen mingled with the gratification which he must have felt in his great discovery.

In the Botanic Garden, near Pennsylvania Avenue, stands the beautiful fountain by Bartholdi. In general, it slightly resembles his other fountain in Fairmount Park, Philadelphia.

Out of the centre of a broad pool, and placed



James P. Hunt, sculptor

THE AMERICAN FOUNTAIN, HARTFORD, CONNECTICUT

Some Noteworthy American Fountains

upon a tall hexagonal pedestal, stand three beautifully draped female figures, upon whose upward extended hands rests a broad shallow bowl. In the centre of the latter, are three kneeling figures, above which, from an umbrella-like structure, the water falls. The exquisite grace of the figures and the beauty of the draperies make a strong appeal to the genuine lover of statuary.

In the adornment of the great Library of Congress many American artists have been honoured, but to have been selected to design the fountain, which is one of the most distinguishing features of the façade of that magnificent building, was indeed a triumph. R. Hinton Perry's wonderful fountain, *The Court of Neptune* (see page lxxvi), will always delight the eye of the visitor to the city of Washington.

In front of the grand stairway which leads to the terrace before the building, arranged in three niches, above a great pool, the Sea God is enthroned upon a rock. His immediate attendants are two tritons, who hold their traditional conchshells to the mouths. The splendid muscular figure of Neptune is admirably wrought. To right and left, in niches, nude female figures, mounted on aquatic horses, are seen springing forth in a very abandon of motion. The bronze has acquired a rich patina of green, which gives to the work a tone of indescribable loveliness. Perry has done many fine things, but in vigour and motion and beauty of modelling, this charming fountain has not been surpassed.

In his remarkable fountain in Hartford, J. M. Rhind has accomplished the feat of adapting an actual native subject to established principles of art. He has also departed from all such conventionalities as the use of tritons, dolphins, sea-serpents, and all that strange brood of amphibious creatures, so common in the fountains of the Old World. The "American Fountain," as many prefer to call it, is located on an admirable site in Bushnell Park. Its design typifies the city of Hartford in its relation to early American history. Surmounting a rock, from which the water comes tumbling down, is a hart, with legs in position for a leap; thus the hart fording the river has furnished the name for Connecticut's capital.

Below the hart is a shallow bowl, whose pedestal is surrounded by a group of Indian maidens; behind them is a growth of standing maize. The lower basin rests upon a broad, flaring support, which is ornamented with the heads of

native animals of the Connecticut valley. Out of the mouths of these creatures issue the streams of water which fall into the lower basin.

But the crowning glory of this masterpiece are the four bronze figures of American Indians; splendid warriors representing the civilizing of the Indian. The first, a nude savage in the act of spearing a fish, typifies the primitive aboriginal state. Defiance is shown in the figure with up-raised tomahawk. Vigilance appears in the kneeling Indian, who watches with shaded eye, the approach of the "pale-face." Civilization is indicated by the calm-faced chief, who offers the calumet of peace.

When we realize that the sculptor had as models genuine Indians, we can understand why this work is so realistic as well as artistic. It is, indeed, a faithful record of Indian life and appearance that will endure when that physically noble race shall have vanished from the earth.

FRENCH ART AT PITTSBURGH

THE Carnegie Institute, through its director of fine arts, who is at present in San Francisco, has concluded an arrangement with Monsieur Jean Guiffrey, Commissioner for Fine Arts for France, providing for the exhibition of the entire collection of paintings in the French Section, numbering about two hundred and fifty works, at Pittsburgh, during the months of May and June next; the exhibition to be an important feature of the Founder's Day celebration on April 27.

The Carnegie Institute, in co-operation with the American Federation of Arts, planned, early in the summer, a more general exhibition, which should represent the art of the various nations, in a comprehensive but small collection, which collection, it was anticipated, would go to several important cities. It was discovered, however, that to withdraw from the French Section thirty-two important paintings for which orders had been received, would materially interfere with a plan providing for the exhibition of the entire French Section in Chicago, St. Louis, Buffalo and other cities, under the management of the Albright Art Gallery and, therefore, the original plan was abandoned, and the agreement providing for the exhibition of the collection at Pittsburgh substituted.

The Oil Paintings of Stephen Haweis



BATHERS

BY STEPHEN HAWEIS

THE OIL PAINTINGS OF STEPHEN HAWEIS BY AMELIA DOROTHY DEFRIES

THE art of Mr. Haweis will certainly be divided by the critics of the future into periods. And this article (with the exception of Lord Howard de Walden's two Fijian sketches) deals only with the work of his first period which may be said to have ended about 1911. During this period he painted about forty canvases of some significance (most of which were exhibited at the Baillie Gallery in 1911), and a large number of studies; besides which he gave an exhibition of delightful little "panel paintings" at the same galleries in 1912. He has also painted a few fans on silk, one of which is in the British Exhibitions of Arts and Crafts, at the Palais du Louvre (1914), and others at the Allied Artists' Association (1914). To some, he is known only as an etcher, and as such is represented in the National Gallery, Sydney, and in the collections of the Dowager Lady Airlie, Lord

Bathurst, Colonel Goff, and those of many private collectors. He has the rare true feeling for line etching as opposed to the skilful "black and white" technique we so often see applied to the copper plate with a certain meretricious success. Many of the oil paintings of this period are in collections of discerning lovers of painting. *The Sapphire Night* and *The Opal Morning* (two lovely interpretations of immortal Venice) are in the possession of Lord Howard de Walden and the Marchioness of Anglesey, respectively. His Honour Judge Evans, so well known now for buying the best of the younger painter's productions, possesses two paintings and three fans; Mr. Konody, art critic of the *Observer*, some of the little "panels"; the sculptor, M. Desraelles; Armand Point, the painter; Mrs. Mabel Dodge and Charles Stern are other possessors of the paintings of this period.

Baron de Meyer was Mr. Haweis' first patron, while Octave Maus (who discovered Debussy and so many others who have become famous) invited Stephen Haweis to exhibit at the "Libre Esthe-

The Oil Paintings of Stephen Haweis

tique" in Brussels as long ago as 1906 or 1907, but the artist then left off exhibiting and retired to Italy, for he is a painter who does not like to let a picture go for exhibition until he has worked at it for a long while. "A picture is finished when another touch would detract from it." The year 1913 marked a new period when he started off, a steerage passenger among 900 emigrants, bound for Australia. He made some interesting studies of his companions on the way out, none of which has yet been seen in England; and there is a rumour that his portraits found favour among steerage passengers.

After a few weeks in Australia, he proceeded to the South Sea Islands, whither he was bound. He lived for several months among the natives of Fiji and the Lau, or Exploring Isles; the last, never before visited by any devotee of paint and canvas. There also he did many studies and sketches, and painted some pictures, not yet exhibited anywhere. Some of his impressions of his wanderings have found their way into the hands of a London publisher, and are held up owing to the European war, but will appear in due course. Articles by him upon art have

appeared in the *New Statesman*, *New Age*, *Westminster Gazette* and other papers. The same personal note is felt in his writings as in his painting. He has always a keen and original point of view, and a fresh, delightful style.

The Opal Morning and *The Sapphire Night* were both exhibited at the "International," at the Grafton Galleries, in 1912; *The Bathers* and *The Cane-Thatched Cabins* at the same society's exhibition at the Grosvenor Galleries, 1914. He has been invited to the Brighton Municipal Exhibition, and has exhibited at Liverpool and at the Royal Scottish Academy and many foreign exhibitions, and is going to hold an exhibition of new work in New York, where he is at present living, reviewing his year's work and publishing drawings and articles.

He is the son of the Rev. H. R. Haweis, so long remembered in connection with St. James, Marylebone (now pulled down), and was educated at Westminster School and brought up in Queen's House, Chelsea, celebrated as the home of Rossetti and meeting place of all that wonderful coterie. He went to Peterhouse, Cambridge, at the tender age of seventeen where, though he



A FIJIAN SKETCH

BY STEPHEN HAWEIS



THE OPAL MORNING
BY STEPHEN HAWEIS



THE SAPPHIRE NIGHT
BY STEPHEN HAWEIS

The Oil Paintings of Stephen Haweis

attained celebrity in the football field and the realms of the more active athletics, he resisted stoutly all endeavours of alma mater to prepare him for the bar. He then went to Paris, where he worked at painting under Mucha. At one time he took photographs for Rodin, who introduced him to Eugène Carrière (whose private pupil he became) and to Constantin Meunier. Collet Thaulon and Dampé helped and encouraged him in his later student days.

I have not space here to speak much of the paintings themselves. Their original character is plainly seen in the photographs . . . the pure form of the composition and delicacy of touch are also clear; but their chief value is lost in reproducing because he is essentially a colourist. In his colour harmonies he is unique; and there is a very distinct personality, a rare temperament expressed in his sensitive, intimate and fresh technique—new to our art. Many poems could be written about each of the best of his pictures, one of their charms lying in their subtlety, which does not always appear to you all at once, and may even be missed altogether in an exhibition; where the most striking quality they *then* appear to have, is that they are quite unlike everything else. But he has what Mr. Charles Ricketts calls “tremulous qualities,” and he expresses “that which lies behind fact.” He is also a personal discoverer; he sees things with new eyes, and a distinct vision of his own. His painting has, by some, been called “mystic”; but I am not convinced that this is the word for it. It certainly has magic in it. And he is outside all movements, whether organized by dealers or by his fellow artists. Not by his own wish, but by the personality of his art, he stands alone in gentle isolation—apart. He has never had the modern



LE NUAGE

BY STEPHEN HAWEIS

impatience to “arrive”; is never laboured, always spontaneous and subtle, with a suggestion of Pan-like humour.

Fromentin says: “The secret of fine painting is to render the invisible by the visible,” and he goes on to lament how “few artists to-day attempt to conjure up that something which is not mere statement of the visible.” Mr. Haweis—in spite of minor faults (which he himself is the first to recognize)—is one of the few; and the elusive qualities in his work are best summed up in his own words when, in one of his articles, he said that modern art should “express the inexpressible.”

To all intents and purposes, this unique young cosmopolitan is becoming identified more with the life of New York than with that of any other city. He has lived in his studio, at Washington Square, longer than he has lived in any city—except Florence—in the last few years.

The Ambidextrous Childe Hassam



MORNING LIGHT

BY CHILDE HASSAM

THE AMBIDEXTROUS CHILDE HASSAM BY CHARLES L. BUCHANAN

IN one of his droll, delicious fables, Robert Louis Stevenson epitomizes the immemorial fate of the dissenting voice. The Traveller has incautiously cast a doubt upon the supremacy of the Citizen's native town. We recall the concluding sentence, "They buried the traveller at the dusk."

Now as regards the recent exhibition of Mr. Childe Hassam's pictures (by all odds, the pre-eminent feature of the month in art), we find ourselves in the uncomfortable and precarious position of the dissenting voice. It seems to us

that there are two sides to the question, and it seems to us that we have seen it approached from only one side. Paradoxical as it may appear, we are allowing ourselves this rather luke-warm attitude because of the very invincibleness of our belief in Mr. Hassam. In other words, if Mr. Hassam were merely one more of the innumerable thousands who practise the art of painting with the usual inconsequential results, we should be guilty of an offence against proportion in subjecting him to that kind of a hard and fast scrutiny that is alone accorded the authoritative accomplishment. But Mr. Hassam's position is too secure a one to elicit the kindly tolerance that covers a multitude of mediocrities. He is, precisely, one of the bare half dozen or so really significant

The Ambidextrous Childe Hassam

painters of this country and, as regards a general all around efficiency, there is probably no painter in this country who can compete with him. In view of these facts, and the additional fact that this recent exhibition constitutes a kind of complete edition of this painter's work (no valedictory address, we trust), it may not be amiss to consider, as fittingly as we are able, those aspects of it, which seem to us negligible as well as those aspects of it which we know to possess an indisputable and quite extraordinary excellence.

Perhaps the immediate impression received is one of an irresistible effectiveness. Surely there is no room for argument about this. At the moment we can call to mind no painter who could have accomplished what Mr. Hassam has accomplished. The prodigious prodigality of the affair is what strikes you; and one recalls George Moore's theory to the effect that all great painters have been men of a great physical and nervous strength. Mr. Hassam, as reflected in his work, radiates vitality; not a mere muscular vitality (as, for example, George Bellows), but a nervous vitality, eminently gracious, apparently inexhaustible, largely sophisticated. Here are over a hundred pictures—oils, water colours, pastels—presenting an aggregate excellence of a high order.

Quite aside from any question of beauty, for or against, the mere many-sidedness of the undertaking demands your admiration. What Mr. Hassam sets out to do he does. And he seems to be able to turn his hand to anything. The water colours are remarkable. We found ourselves perpetually reverting to a couple of the Isle of Shoals group, perplexed by the almost incredible strength, solidity, driving power attained in a medium which we had supposed

essentially cursive and ephemeral in its effect rather than cumulative and imposing. The naked, primitive simplicity of Winslow Homer is duplicated in some of the water colours; Whistler, we believe, would have been happy to sign the *Chicago Nocturn*. And what a dextrous gentleman our painter is—ambidextrous, we have taken the liberty of calling him. He accomplishes, with an equal facility, the hard insistent blue of



JANET

BY CHILDE HASSAM

the Smutty Nose Island water colour, and the exquisite opalescent delicacy of the pastels. The oils are less fortunate. We have seen innumerable oils of Mr. Hassam's that were infinitely superior, in our opinion, to anything in the present exhibition. And yet we must not overlook this group for whereas no one is representative of Mr. Hassam at his top notch, they are, when taken collectively, representative of one of the dominant characteristics of Mr. Hassam

The Ambidextrous Childe Hassam

And this, so it seems to us, is that kind of indiscriminate over-productiveness common to a vast majority of painters and resulting less, we take it, from a pregnant and spontaneous enthusiasm than from a fundamental instability of judgment. There is a doctrine much preached and practised by certain harum-scarum practitioners of palette and brush to the effect that a vivid, instantaneous appeal is the only appeal worth making. The habit is formed of painting the greatest number of pictures in the smallest possible amount of time. These slap-dash methods are, we think, inseparable from slovenliness and insincerity of workmanship. When those people who indorse them paint a still life, as Mr. Emil Carlsen would paint it, or show us something the equal in beauty of Mr. Albert Ryder, we shall acknowledge that their point of view, which seems to us so emphatically incompetent, is the outcome of premeditation rather than an inevitable reflection of their pathetic lack of talent. Of course this is heresy of the vilest kind. The idea still persists that to be a really great painter, a man must paint a still life on Monday, a portrait on Tuesday, a seascape on Wednesday, a landscape on Thursday,

and an advertisement, we suppose, on Friday. There is no denying the vitality of the idea. But, somehow or other, we cannot subscribe to it. We have never been able to understand why the painter should be exempt from those inexorable laws imposed upon the other arts of music, of literature, of architecture. The ability to construct, co-ordinate, augment, suppress, is as necessary to the writing of a Bethoven sonata, or an Ode to a Grecian Urn as it is to the building of a Pennsylvania Station or a Woolworth building. Painting alone seems to embrace—almost, one sometimes thinks, to prefer—work which is superficially conceived and hastily executed. To our way of thinking, the ultimate impression conveyed by this kind of work is, as we have before said, an impression of instability of judgment. It may possess power and effectiveness, it may be versatile and adroit; the great inestimable gift of discrimination is lacking.

Which, to our way of thinking, rather appropriately brings us back to Mr. Hassam and the tendency in painting he so pre-eminently represents. When we go into a roomful of Monets, we experience something of the same sensation that we experience when we encounter these



CHRISTMAS BASKET

BY CHILDE HASSAM

LXXXV

The Ambidextrous Childe Hassam

hundred or more pictures of Mr. Hassam's. The surface appeal, the conglomerate impression is effusive; we are confronted by a consummate cleverness, by an undeniable knack for painting, directed by a vision which sees quickly, accurately, at times charmingly. But we sometimes ask ourselves just how much there is back of this kind of work; just how much latent strength it possesses. One point must be emphasized: If a sheer facility be (as some think) a cardinal virtue, then Mr. Hassam stands, beyond the shadow of a doubt, at the head of American painting. In his characteristic way, he is incomparable. But just how much does his characteristic way amount to?

We confess that, for us, Mr. Hassam represents—superlatively represents—a kind of painting, a point of view, in the last analysis negligible. And, so far as we are concerned, we sometimes attribute this to its lack of an interest in anything in particular, its gracious, slightly superficial recognition of everything in general. We do not intend for a moment to fall victim to the fallacy of nationalism in art—there is practically no such thing as nationalism in that kind of art which is, by a consensus of the best opinion, considered the most representative kind of art. On the other hand, it seems to us that we have a right to demand of an artist that he supply us with a kind of special charm that we may look for in vain elsewhere. We do not ask that he be an originator—as a general rule, the great artist is he who compiles, rather than he who originates. But we do ask for a certain unique tingle, an indefinable differing from the rest. Does Mr. Hassam supply us with this difference? Is his note a distinctive note as you find it in Weir, Murphy and Tryon at their top notch? Is it not rather a kind of supremely gifted cosmopolitanism, a rather too facile preoccupation with the mere surface of things. To say as much as this is, we fear, to violate the holiest of holies in art, that doctrine of artistic absolutism handed down from time immemorial and indorsed by no less significant a figure than Whistler. Nevertheless, we cannot now, and we never have been able to understand why a mere mechanical proficiency is an end-all in painting when it is only a beginning in the kindred arts of literature and music. Paint for paint's sake is all very well, when a consummate craftsman like Ryder, possessed by a purely academic point of view, attains a super-

lative degree of sheer loveliness. We accept the rather sterile impulses back of his work in view of the impeccable beauty of the workmanship. But Mr. Hassam can lay claim to such impeccable beauty of workmanship. His paint is often uneven in quality, sometimes deteriorating into a positive slovenliness. His taste is not always unimpeachable. He will put as exquisite a bit of painting on a canvas as you could wish and irretrievably ruin it by the incongruous intrusion of some stupid, superfluous, crudely indicated nude. The restless ardour of his disposition, as reflected in his art, leads one to wonder if he has not lacked the supreme control, the supreme self discipline, essential to the developing and the maintaining of the very highest kind of artistry. His temperament is less a fine one than an effulgent one. More versatile than Ryder, Weir, Tryon or Murphy, he pays the penalty for doing a great many things better than they do them, by doing no one particular thing as well. His point of view is not always easy to identify, from the point of view of a dozen others. To sum up, does his work supply us, in the last analysis, with that urgent, imperative kind of beauty which we feel to be both authentic and indispensable?

THE MUNICIPAL ART SOCIETY OF NEW YORK

THE society's initial gift to the Morris High School, of decorations by Edwin W. Deming, was later followed by their assuming the decoration of the Washington Irving High School in its entirety, an enterprise which has attracted wide attention and is progressing along lines which make it a credit to the city as well as to the society. The decoration of the entrance hall with a series of mural paintings by Barry Faulkner, rendered possible through the gift of Mrs. E. H. Harriman, is in an advanced stage of progress, and an over-mantel by Miss Frances Grimes has already been installed. The decoration of the great staircase hall with suitable panels is also under way, the gift of the society, and a prize design by Robert K. Ryland for the decoration of the auditorium awaits the completion of arrangements to secure a fund for its installation.

More has been done within the last few months toward the mural decoration of our public schools than in the dozen preceding years.

Mr. Brangwyn's Mural Paintings

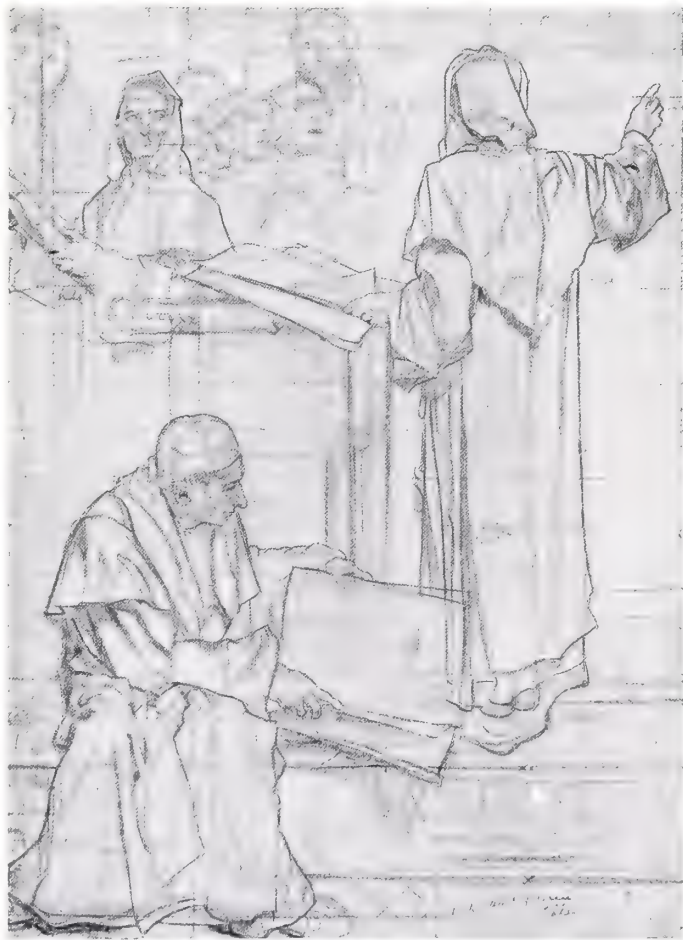
MR. BRANGWYN'S MURAL PAINTINGS IN CHRIST'S HOSPITAL CHAPEL.

UPON the walls of the fine chapel of Christ's Hospital, West Horsham, there are fourteen large spaces and two smaller ones destined to contain mural decorations. The project is now being carried into execution and the school is to be congratulated upon having entrusted this important work to Mr. Brangwyn. Nine of the large spaces, each with a superficial area of over a hundred feet, have already been filled with tempera paintings subscribed for by various of the Governors, the parents of the boys, the boys themselves past and present, and friends of the school, and these we illustrate with the exception of the one last placed in position, the subject of which is *St. Aidan, Bishop of Northumbria A.D. 635, Training boys at Lindisfarne*. They are painted in a very high key, and an air of brightness pervades them all, typifying we may suppose the dawn of the Church, and reminding us that, even where it is some scene of martyrdom that is depicted, the early Saints went with happy hearts and souls transfigured by the joy of suffering for the faith. Through all the panels runs a streak of bright blue sky, a colour repeated in the ribbon bearing the inscription in white letters, thus forming, as it were, a common factor, and binding into a unity these paintings diverse in subject though they be.

Taking the paintings in the order of our reproductions we have first *The Stoning of Stephen*. Of this subject we reproduce also a masterly cartoon executed in pastel on brown paper; but this must not be regarded as suggesting the tonality of the completed work, which, as are all the panels, is in a much lighter key. We read in the Acts of the Apostles that the witnesses of the martyrdom of Stephen, "laid down their clothes at a young man's feet, whose name was Saul," that same to whom came later the dread question, "Why persecutest thou me?" and whom we see in another panel on his arrival at

Rome. Very eloquent is the grouping of these figures; St. Paul with his staff and water-bottle, standing with the brethren who came out to meet him, as they gaze across the green waters of the Tiber at the towers of the great city. The shipwreck upon the island of Malta is shown in a panel of wonderful blue fading to pale sea-green in the foreground where, through the shallow waves, the shipwrecked travellers make their way ashore.

A fine panel with a rich harmony of old gold and blue shows St. Wilfred (Bede gives his name as Wilfrid, and in English-Saxon it was spelt Willferder) to whom, as Bede tells us, "King Ethelwalch gave land of eighty-seven families to maintain his company who were in banishment, which place is called Selsey, that is the Island of the Sea-Calf. . . . And forasmuch as the aforesaid King, together with the said place, gave him all the goods that were therein, with the lands and men, he instructed them in the faith of Christ and baptized them all."



PORTION OF CARTOON FOR ST. AMBROSE PANEL IN THE CHAPEL OF CHRIST'S HOSPITAL (SEE PAGE 160). BY FRANK BRANGWYN, A.R.A.

Mr. Brangwyn's Mural Paintings

Elsewhere we are told that the Saint taught the people to fish, which was a great relief to them, and in the first essay they caught three hundred. Of this superb piece of draughtsmanship, as of the *St. Paul at Rome*, Mr. Brangwyn has allowed us to reproduce the very interesting cartoons.

In some respects the panel showing *St. Ambrose training his choir at Milan* appeals to me as being the most beautiful in colour of the series, while it is exceedingly dignified in composition as one regards it from the seats facing it in the Chapel. A characteristic vivacity is given to quiet harmonies of blues and yellows by the introduction of a brilliant crimson note in the skull cap of the old priest seated upon the chancel steps, and by the scarlet head-dress and shoes of one of the choristers. St. Ambrose, reputed to be the author of the proverb, "When in Rome do as Rome does," was consecrated on December 7, A.D. 374. He is credited with having first introduced at Milan the custom, which obtained in the Oriental churches, of singing psalms alternately by two choirs.

Perhaps the most striking of all the panels is the wonderful *Conversion of Saint Augustine*, where the bright green, yellow, and orange of the leaves of the fig-tree against the deep azure of the Italian sky, and the delicate bluish-white of the lilies form a kind of background of children and foliage and a screen of flowers and children in the foreground, between which, in the middle plan, is seated the Saint who was the greatest of the Latin fathers of the Christian Church. His lined and anguished face and his shaven head stand out in contrast with the young life, the children, the leaves, and the pure lilies which are around him. The study of Plato had shaken his old beliefs, and on coming to Milan as a teacher of rhetoric, the preaching of Bishop Ambrose completed his conversion. The painting depicts the scene in the garden to which, in the tempest and furious agitation of his soul, Augustine had drawn apart from his friend Alipius; in anguish of mind we see him wrestling with himself, sore beset with the temptations of his old incontinent life. And as he cried out to God, reproaching himself for his uncleanness of spirit, he seemed to hear the voice of a child repeating in song these words, *Tolle Lege, Tolle Lege*, which he interpreted as a divine admonition. Soon after at Milan, in company with Alipius, he received baptism on Easter Eve, A.D. 387, at the hands of Ambrose, and with this occasion tradition associates the composition of the great Christian hymn, the *Te Deum*. In the year 391 St. Augustine was ordained at Hippo

Regius, a town on the borders of Algeria and Tunis, and later became Bishop of this See.

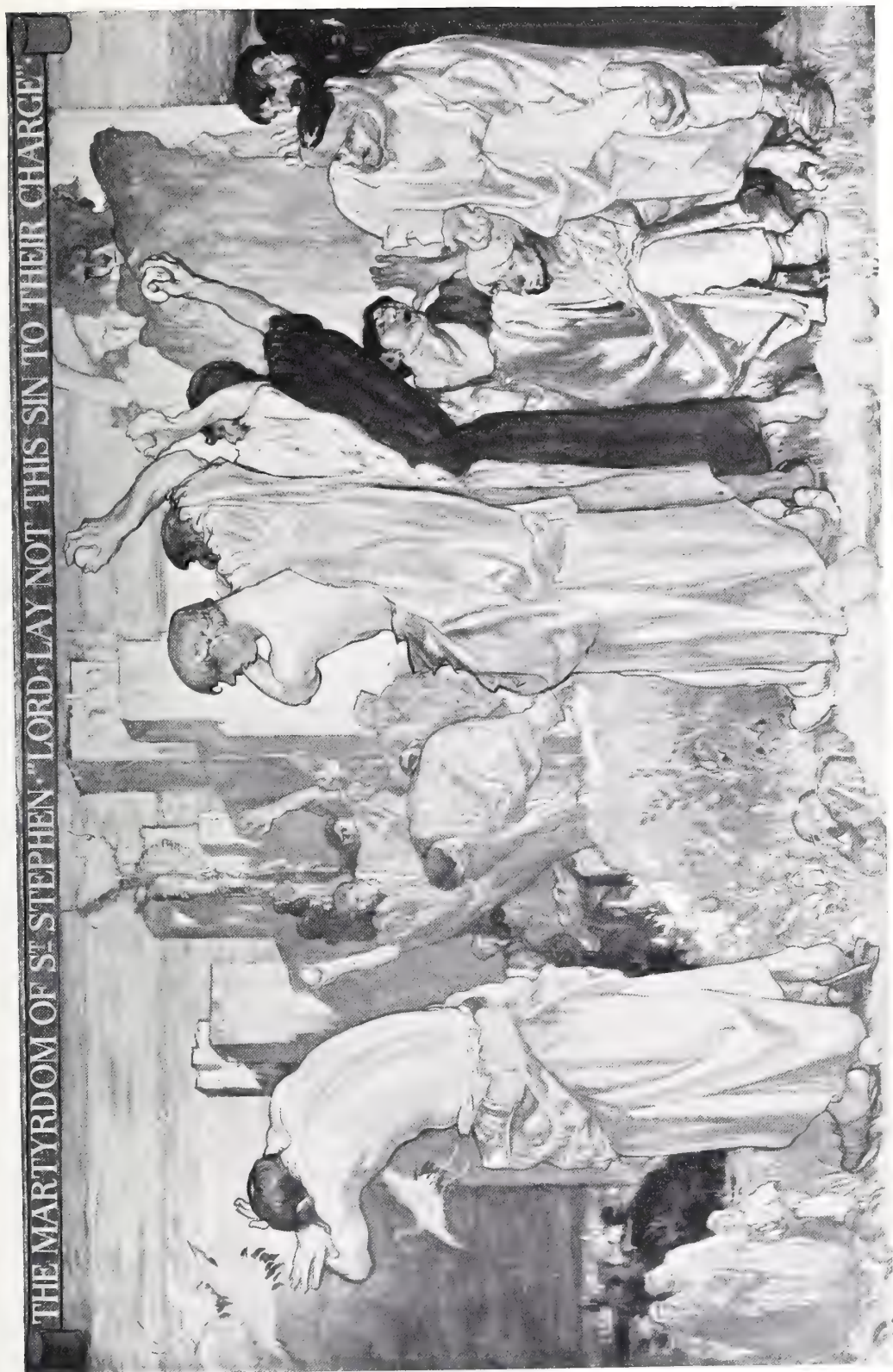
The Saint Augustine whom we see in another panel, with a striking contrast of colour between the scarlet cloak and purplish chain mail of the Knight and the simple yellowy white habit of the Saint, is of course he who was sent by Pope Gregory to convert Britain, later becoming the first Archbishop of Canterbury. St. Augustine and his company of forty monks landed in the Isle of Thanet and were received by Ethelbert, the powerful King of Kent, out of doors, for the King had a superstitious idea that did they come with any magical spell this would be of none effect in the open fields. The holy men advanced, bearing a silver cross and the image of Christ painted on a board, and obtained from Ethelbert permission to preach and dwell in Canterbury, his capital.

The last of our reproductions shows St. Alban, who during the Diocletian persecutions concealed a certain priest in his house, thus aiding him to escape his persecutors, and, arraying himself in the long robe, called *caracalla*, of his guest, presented himself to the soldiers in his stead. He was ordered to be scourged, and subsequently was beheaded, many miraculous happenings testifying the while that here was indeed a man of God.

For the remaining panels to be executed, the subjects selected are the Preaching of SS. Peter and John on the Day of Pentecost, St. Paul entering Damascus after his conversion, St. Patrick and St. Columba, and scenes from the lives of Bede, King Alfred, and Caxton.

In marked contrast to the oft-times dull, conventional treatment of religious themes there is in all these panels, replete with the great qualities of Mr. Brangwyn's art, a feeling of reality and actuality; there has been a certain deliberate preservation of simplicity, a purposed and considered naïveté that consorts well not merely with the early period of church history they evoke, but with the needs of the youthful congregation by whom they are to be seen. They are full of a robust humanity and an unaffectedness which, added to their superb decorative qualities, invest them with a deep and moving appeal. They bear, indeed, the great message of sincerity and of vitality in religion, for the strengthening of practical ideals, an evangel such as is easily to be appreciated and apprehended by all who see them; and one cannot but feel confident that to the boys as they sit in their beautiful chapel, their eloquent message will come to form an integral part of school-day memories.

ARTHUR REDDIE.



"THE STONING OF ST. STEPHEN"
BY FRANK BRANGWYN, A.R.A.



"THE ARRIVAL OF ST. PAUL AT ROME"
BY FRANK BRANGWYN, A.R.A.



CHALK STUDY FOR PANEL IN CHRIST'S
HOSPITAL CHAPEL. BY FRANK BRANGWYN, A.R.A.



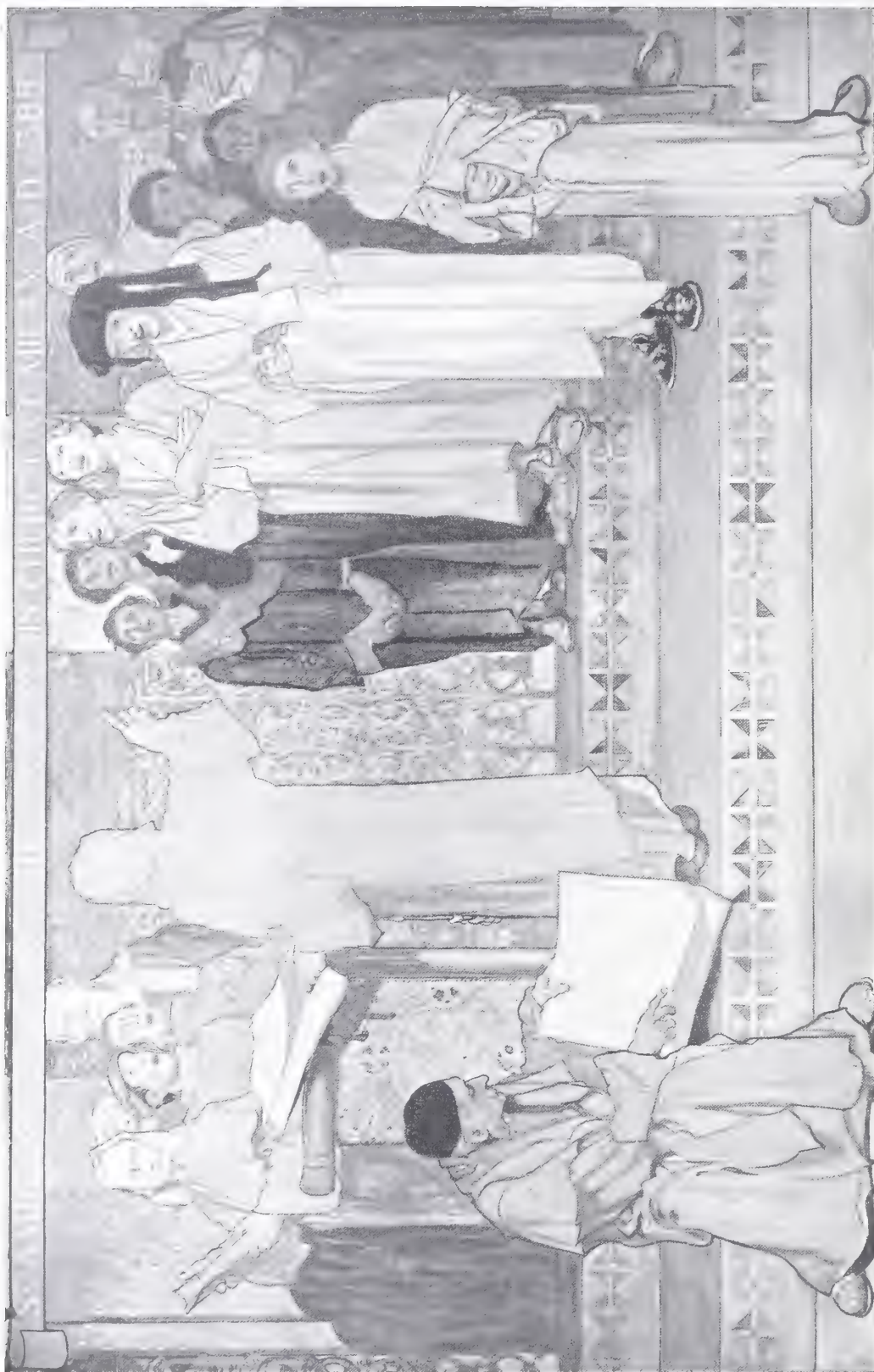
"ST. PAUL SHIPWRECKED." BY
FRANK BRANGWYN, A.R.A.



CARTOON FOR THE ST. WILFRED PANEL
BY FRANK BRANGWYN, A.R.A.



"ST. WILFRED TEACHING THE SOUTHERN
SAXONS." BY FRANK BRANGWYN A.R.A.



"ST. AMBROSE TRAINING HIS CHOIR AT
MILAN." BY FRANK BRANGWYN, A.R.A.



"THE CONVERSION OF ST. AUGUSTINE AT MILAN." BY FRANK BRANGWYN, A.R.A.



"ST. AUGUSTINE AT EBBSFLEET"
BY FRANK BRANGWYN, A.R.A.



"THE SCOURGING OF ST. ALBAN"
BY FRANK BRANGWYN, A.R.A.

Japanese Art at the Panama-Pacific Exposition

JAPANESE ART AT THE PANAMA-PACIFIC EXPOSITION. BY PROF. JIRO HARADA.

JAPAN occupied a suite of eight rooms at the eastern end of the Palace of Fine Arts, five rooms for the modern section, two rooms for retrospective art and one for study and reference. The exhibit embraced a wide scope covering many branches of art, such as painting and sculpture, works in metal, wood and bamboo, dyed fabrics and embroideries, porcelain and cloisonné enamels, lacquer and inlaid work, prints and designs.

The Japanese paintings in the modern section were extremely interesting, inasmuch as in them were revealed many of the notable tendencies in our contemporary art. In these paintings it was evident that the artists had tried to show something new—new not only in technique but also in subject-matter, as well as in feeling. This may be looked upon as one of the outcomes of the art exhibitions that are held in Japan from time to time, as it is customary at these exhibitions to accept none but those pictures which possess something new and original. Artists no longer remain satisfied with subjects near at hand, but

they go to far-off islands or even to a foreign country in order that they may find some new *motif* to be treated in the traditional style of Japanese painting. Among the pictures a pair of screens by Minakami-Taisei entitled *Flowers of Liukiu*, and two panels entitled, *Morning of Shuri*, and *Evening in Nawa Harbour*, by Okada-Sesso, may be cited as examples of this new tendency in seeking after new subjects and resorting to a new and original technique of expression.

Although many visitors have received the impression that a large number of our paintings show in a marked degree the influence of the western style of painting, closer observation will reveal the fact that the artists are trying to express their own ideals and interpretation, not in the manner of the western world but by their own methods. In many instances it may be true that the results do resemble western work; nevertheless, this resemblance is not so much the outcome of the influence of western painting as the result of the struggle of Japanese artists within their own resources to express their views and ideals, which may be different from those of their masters. However, all art is the expression of the ideals and emotions of a people, and when certain phases



"KUSUNOKI-MASASHIGE RESCUING DROWNING FOES"

BY KOBORI-TOMOTO



"SAILING BOATS"
BY ITO-KEISUI

Japanese Art at the Panama-Pacific Exposition

of the mental and spiritual conditions of the nation are undergoing a change, it is but natural that their manifestation in art should be a little different from the style to which they are accustomed. It must be remembered that Japan is now in a transitional period of her national life.

A large number of the paintings on view illustrated this point, but attention may be directed to the treatment of the water in the *Sailing Boats* by Ito-Keisui (p. 165). At the first glance the water in this picture may appear to offer a striking resemblance to the western method of painting, but a closer examination will convince us that the treatment shows what has been evolved from the traditional method of Japanese painting. It is interesting to note the difference in the method used in expressing water in this picture from that seen in *Kasunoki-Masashige Rescuing Drowning Foes*, by Kobori-Tomoto (p. 164).

In looking through the collection of paintings at the Exposition another tendency was to be noted—the increased size of the pictures. Folding screens predominated, and others, apparently in the traditional shape of the *kakemono* hanging pictures,

were entirely too large for the *tokonoma*, the name given to the recess in the guest room where pictures are hung, or for any other place in a Japanese home.

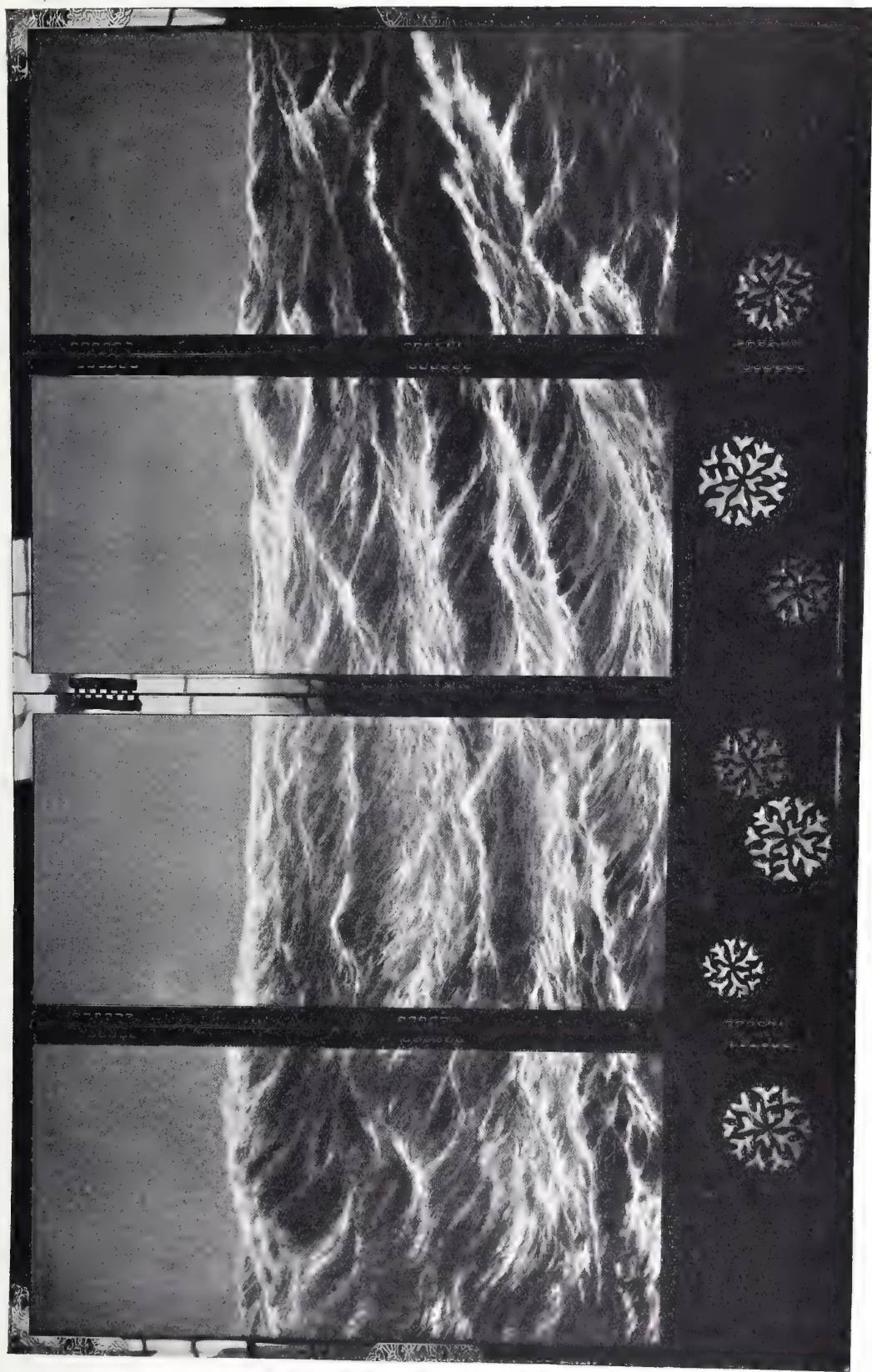
Still another tendency is that of making pictures highly decorative. It has always been the ideal of Japanese painters to combine in harmony the decorative function with the representative, or realistic quality. Perhaps *Twilight*, by Okamoto-Hosui, and *Early Summer Day*, by Okajima-Tesshu, may be pointed out as two of the most successful paintings in this line of work—the former showing pine trees with chirping sparrows seeking nests, and a sprinkling of gold in the background to suggest the evening glow in the western sky, the latter showing butterflies and bees among the hollyhocks, dexterously treated in a quiet manner.

There were certain pictures in the collection which represented more or less the old school of Japanese painting, old in technique as well as in feeling. In this connection may be mentioned *Moving Clouds*, by Dan-Ranshyu, *Spring Rain*, by Hirose-Taho, *Festival at Mara*, by Morimura-



"SUMMER MORNING ON THE INLAND SEA"

OIL PAINTING BY MAKAGAWA-HACHIRO



*(Screen frame designed by Kamisaka-Sekka,
exhibited by Jida Shinichi)*

SCREEN. EMBROIDERED BY KAJIMOTO-SEIZABURO
AFTER A PAINTING BY AN UNKNOWN ARTIST

Japanese Art at the Panama-Pacific Exposition



"VOICES OF LITTLE BIRDS"

BY HIRATA-SHODO

Yoshine, and the historical painting by Kobori-Tomoto already referred to.

Moving Clouds has won the admiration of many as it expresses the majesty of the mountains towering above the shifting clouds, emphasised here by a few huts which, huddled together by a gurgling stream, give them that appealing quality by which in landscape pictures the sublimity of nature is brought into intimate relation with man. This painting shows how effectively the unpainted part, the bare silk upon which the picture is painted, does its work in the composition, as the clouds have been depicted by not painting them, contradictory as this may seem. It is a very important quality in Japanese painting to leave a part, often the greater part, blank and let that blank portion perform its necessary and very important function in the picture.

Similar effective use of the blank space was to be seen in the work of Kobori, the only historical subject in this section. Kobori is one of the foremost Japanese painters of historical subjects at the present day and he faithfully follows the traditional method of the school in which he ranks as a leader.

Suggestion is the life of Japanese art, and it is evidenced not only by the use of blank spaces but by the effect of association and by the introduction of only the bare essentials. *Spring on the Kamo River* by Takakura-Kangai, suggests more by association. It is a gorgeous screen with gold and vivid colours, and was one of the most decorative pictures in the exhibition. In this picture a girl is portrayed in the act of hanging gaily coloured materials to dry, and with the aid of the willow the

artist tries to show the brightness and the colours of the spring, suggesting at the same time the joyousness of the life of those who are to wear the garments made of that material. It is extremely suggestive of Kyoto, the capital of Japan for nearly eleven centuries, where the river and the dyeing industry, closely connected with each other, have in a large measure determined the activity of that city.

There were other pictures of subtle suggestion, such as Tamaya-Shunki's *Eastern Breeze*, from which you got the feeling of a zephyr rustling the leaves of an acacia freshened by a recent shower. The dewy freshness of the morning was vividly suggested by Tosima-Teiun in his picture called *Shades of the Morning*, in which you seemed to feel the dew on the petals of the flowers. The effort made by Hirata-Shodo in his *Voices of little Birds* betrays a certain trend of many of our young artists. Shodo has tried to convey the sudden burst and thrill of the notes in the songs of little birds in a sombre forest by means of painting the slender, upright forms of the silver birch among trees with dark stems.

There were some pictures that revealed, or perhaps concealed, a certain ideal which underlies all our great works of art. Perhaps it is the most vital element in Japanese art. Without understanding it a right interpretation of Japanese art is impossible. It signifies one of our national characteristics, namely, our joy in surmounting difficulties and endeavouring to harmonise apparent inconsistencies. It will be interesting to trace this underlying spirit in some of the paintings exhibited.



"MOVING CLOUDS"
BY DAN-RANSHYU

Japanese Art at the Panama-Pacific Exposition

Take, for instance, *Mulberry and Cocoon*, by Murakami-Hoko. This is the title given to a pair of screen paintings, one of which is here shown. Upon one are painted two young girls who, half hidden among mulberry saplings, are picking leaves for silk-worms. On the other are bright blossoms of a tree that blooms in autumn, beneath which an aged woman is drying cocoons. The former, at the first glance, appears rather sombre in the general tone of its colour; but the saplings, the young maids and the food for the worms all signify youth and the spring. The latter is rather gay at the first glimpse, but the flowers of autumn, the aged woman and the cocoons all signify the decline of life. Thus it is only by careful examination that we find the real significance of these pictures, which is often contrary to one's first impression.

In order that we may appreciate the effort to harmonise inconsistencies, we have to know that our artists take extreme delight in surmounting difficulties in technique, as well as in choice of subjects. There is a strong tendency deliberately to choose difficult means of expression. Take, for instance, Mitsui-Banri's *Spring in the Palace Garden*, painted on a pair of screens. Instead of choosing young girls to express the buoyant spirit of the Spring, the artist has chosen a group of men in the costume of the ninth century playing football. Instead of painting bright-coloured flowers of the spring, the artist has evergreen pine trees painted in the background and a few petals of the cherry blossom scattered in the foreground on one screen, with the suggestion of a branch of cherry blossoms in the corner of the other. He has eliminated, as



"MIDDAY IN SUMMER"



"MULBERRY AND COCOON"
BY MURAKAMI-HOKO

Japanese Art at the Panama-Pacific Exposition



"DEVIL" AND "PUPPY." HAMMERED IRON FIGURES BY YAMADA-CHOZABURO.

far as possible, all the matter-of-fact accessories usually associated with the vernal season. The same struggle is still better shown in *Midday in Summer*, by Oka-Toyan (p. 170). According to the artist's explanation, when he looked out of his studio window one hot summer day he found everything withered by the heat of the sun, except a clump of oleanders which bloomed in all its freshness. Instead of choosing a plant withered by the heat, the artist has chosen that which is not affected by the sun to show the heat of summer, contradictory as it may seem. He has introduced a black cat over a fence, in languid form, with thin lines in its eyes, indicating high noon.

The Japanese artists' love for surmounting difficulties was shown not only in their paintings, but also in other branches of art, such as in embroidery and repoussé work, as well as in porcelain and cloisonné

enamels. But perhaps no single Japanese exhibit attracted more popular attention than the embroidered screen of ocean waves exhibited by Iida-Shinhichi. It is a screen of four panels covered with the roaring waves of the ocean. It is extremely realistic and from a proper distance it is hard to distinguish it from a painting. People marvel at the fact that it has been done with needle and thread. From this point of view it is truly wonderful. The screen is the work of Kajimoto-Seizaburo, who was assisted by

three other embroidery artists, and it represents nearly eight months of continuous work. It is



"SPRING IN THE PALACE GARDEN"

BY MITSUI-BANRI

Japanese Art at the Panama-Pacific Exposition



"SPRING RAIN" BY HIROSE-TAHO

said that no fewer than two hundred and fifty different shades of thread were used in working it. For the accurate execution of the gradations of tone infinite pains were taken. The combination of even or uneven threads in the preparation of the thread makes a vital difference in effect when applied to the screen. A few twists, more or less, of the thread determines the degree of lustre. The artistic value of such an object may be questioned by some, but it is indeed a "needle painting," and as such it is a truly wonderful piece of work.

Another example of the love of surmounting difficulties may be seen in two unpretentious works in iron, one entitled *Devil* and the other *Puppy*. They are the works of Yamada-Chozaburo, who reigns supreme in that field of art to-day. So unpretentious are these objects that the casual observer would be pretty sure to pass by without

noticing them. Some may even wonder why they found a place in the Fine Arts Palace at San Francisco. But when the facts in the case are stated and when one stops to examine them carefully, one's astonishment is excited. Each object was patiently and laboriously beaten into shape from a piece of iron. Both these intricate figures were produced by beating a piece of iron from the inside as well as from the outside; the artist hammered his whole personality into them, animating as it were the pieces of crude metal and transforming them into objects of art. The work has a hidden quality that reveals itself in gradual intensity.

The same quality of mind, the same attitude of the artist towards his work, could be discerned in the cloisonné enamels by the Andos and Namikwas; and also in the porcelain by such potters as Miyagawa, Kinkozan, Shimizu, and Yabu.



BOY IN MANTLE. WOOD SCULPTURE BY YOSHIDA-HOMEI

Japanese Art at the Panama-Pacific Exposition

One of the many splendid examples of sculpture in wood furnished an illustration of another characteristic of the Japanese nation, the ability to see the humorous side of a serious subject. Yonehara-Unkai exhibited a wood-carving called *Sowing*. It shows a primitive farmer carrying a bag of seed. There is a crow at his feet eager to dig up the seed as soon as it is sown. The crow is emphasised by giving to it a disproportionately large size. The eagerness of the crow, listening, with its head slightly inclined, to the rustling of the seeds in the bag, is charming in itself. The farmer has an extremely happy face, being apparently in the best of moods. It is an illustration of an old Japanese ballad, which says, "The farmer sows and crows dig, and once in three times he must chase them. . . ." How symbolic this is of much human effort and the futility of it! When we do a thing, some one or something else is watching closely for a chance to undo what we have done. Perhaps conscious of the futility of his effort, but still finding joy in the satisfaction of having done his work, the farmer sows on in that jocund frame of mind. Thus is a most serious effort of life represented in a humorous manner.

One of the rooms was set apart for paintings executed in the European style, and some of them possessed interesting qualities. There was also a retrospective section, in which were brought together excellent examples of work done by our old masters, and a room filled with art objects loaned from the Imperial Household Department, consisting of lacquer, paintings, porcelain and cloisonné ware, carvings and sword furniture.

In another room were displayed painted screens and scrolls, lacquer boxes

and *inro* (tiny medicine cases), masks and dressers for the "No" performance. Among those that attracted attention may be mentioned a two-fold screen with a genre painting of remarkable composition attributed to "Stammering" Matabei, a pair of *kakemono* of palm and bamboo, painted in a forceful yet impressionistic style by Tawaraya-Sotatsu, a set of three *kakemono* with a Buddha in the centre and birds and flowers on either side, painted by Motonobu in the classical style of the Kano school, and several original paintings by *ukiyo*e masters.

Everything considered, the Japanese section in the Fine Arts Palace was a fair representation of the artistic productions of the nation, and has performed admirably the function of giving an insight into the life and ideals of our people.



"ON STRIKE"

PLASTER GROUP BY WATANABE NAGAO



“TRIBUTE TO THE DEAD CLASS MATE.” WOOD
SCULPTURE BY YAMAZAKI-CHOUN



“FARMER GIRL.” WOOD SCULPTURE BY YOSHIDA-
HOMEI



“SHIORI” (BROKEN BRANCHES). WOOD SCULPTURE
BY YAMAZAKI-CHOUN



"SOWING"
WOOD SCULPTURE BY YONEHARA-UNKAI
(See preceding article, p. 174)

CHARLES ROBINSON, BOOK-ILLUSTRATOR. BY MALCOLM C. SALAMAN.

IT was but a few months after the first number of *THE STUDIO*, in bringing to light the genius of young Aubrey Beardsley, had made the momentous revelation that in the world of art a new and original personality had appeared, destined to exercise widely on black-and-white draughtsmanship a fresh and powerful influence making above all for decorative charm, that this same publication made lovers of the graphic arts aware that in the person of Charles Robinson there was another young artist with pictorial magic at command of his illustrative fancy and his craft of pen and pencil.

As in the case of Beardsley, *THE STUDIO'S*

introduction had early and important result, for Mr. John Lane, who was then astutely gathering about him as much as possible of the brilliant young literary and artistic talent of the nineties, saw intuitively that Charles Robinson was the very man he wanted to illustrate Robert Louis Stevenson's "*A Child's Garden of Verses*." The choice proved a very fortunate one, for the winsome naïveté of the poet's interpretative sense of childhood found the happiest pictorial interpretation in the tricky graces of the artist's graphic fancy. But there was more than this in the success of the book; it was in the decorative purpose controlling the delightful designs with a sense of book-unity and harmony that one realised the advent of a new individuality of real importance in the field of book-illustration. Here was the fine exquisite line, here was the dainty balance of black and white masses, here were delicious head- and tail-pieces, and the completely composed page with the happily invented illustration decoratively framing the printed text, and withal the very stuff that childish make-believe is made of. In fact, in this "*Child's Garden of Verses*" of twenty years ago, Mr. Robinson's first book, we already had this true book-illustrator's temperament—joyous, whimsical, fantastic, aiming at practical expression in terms of an artistic ideal.

Mr. Robinson has illustrated many books since then, in colours as well as in black and white, giving us many a charming and bewitching work of art; but never has he given us anything more lovable than this book of Stevenson's lovable inspiration. Occasionally, however, he has been permitted to attain more nearly, perhaps, to his ideal of the illustrated book. This is the book that shall be in its format and its decoration, from cover to cover, a homogeneous whole, the illustrations being not merely pictures inserted at haphazard among the pages, but necessary and integral parts of a complete decorative scheme. Practically, of course, this is the ideal that has guided such master-makers of the Book Beautiful as William Morris, Charles Ricketts, Walter Crane, and Lucien Pissarro, but, unfortunately, it is not an ideal with which the popular publisher finds himself in practical sympathy. Even if he inclines to it in theory, commercial considerations have a way of obstructing artistic ideals. Nevertheless, Mr. Robinson is so whole-hearted in loyalty to his ideal that it is his practice, when preparing a scheme for the illustration of a book, to make an actual sketch-model of the book, complete as to binding, end-papers, and all the



"AN AUTUMN INTERLUDE." (FROM
"THE PROLOGUE TO REPENTANCE.")
BY CHARLES ROBINSON.

Charles Robinson

pictorial decoration of the pages, so that the prospective publisher can see at once exactly how the artist proposes the work should appear.

Some of this artistic thoroughness may be an inheritance, for art has come down to Mr. Robinson through the generations; it appears to have been a family tradition. His grandfather, Thomas Robinson, of Newcastle, was an esteemed wood-engraver and a friend of the great Thomas Bewick. The engraver's two sons, Thomas and Charles, were both well-known black-and-white artists, employed by the "Illustrated London News" in the heyday of the wood-block; while illustrative art has claimed the talents and activities of the elder's four children. Of these, Mr. Charles Robinson and his younger brother, Mr. W. Heath Robinson, have both won distinguished places among the foremost of living English book-illustrators.

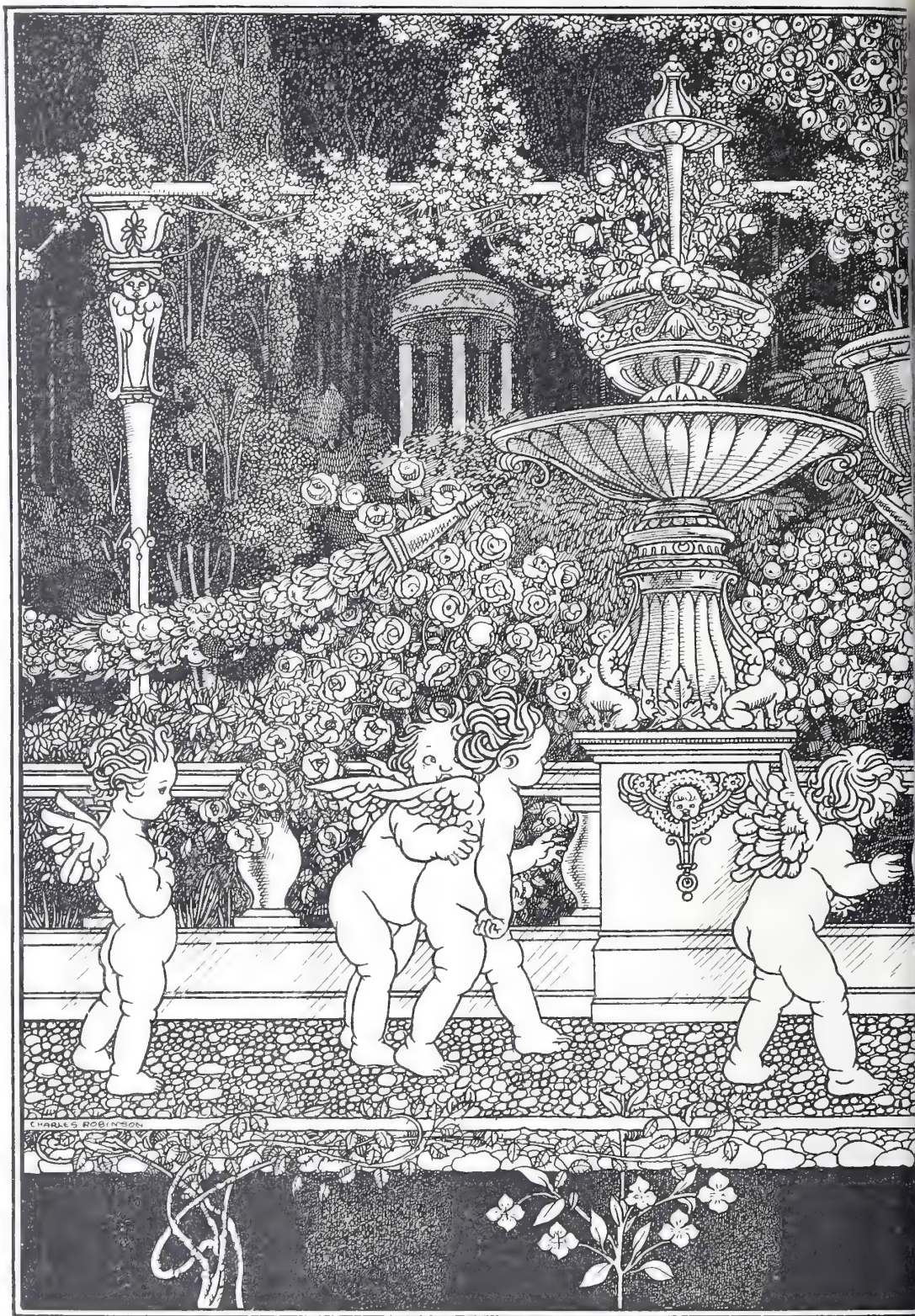
Yet as an artist Mr. Charles Robinson may be said to have found himself. He served a seven years' apprenticeship to the craft of lithography, but, although this was long before the beginning of the recent revival of that graphic medium for original artistic expression, one may trace to this training, perhaps, the certainty and delicacy of craftsmanship which distinguish his work. His subsequent studies in the schools of the Royal Academy were interrupted by inadequacy of financial means to continue them, and the necessity of earning a livelihood. Probably his artistic development after all lost little by his emancipation from the academic training, and perhaps a more "unpremeditated art" led him more easily to find the expressive methods best suited to his temperament. A happy and facile draughtsmanship was always second nature with him, and pictorial invention came readily to the call of

his fertile fancy and whimsical humour. In these early days his drawings appear to have been already instinct with that joyous quality of charm inseparable from his work, and, considering how much of his illustrative activity has been devoted to the literature of childhood's delight, it is noteworthy that the first drawing the young artist ever sold was bought by Mr. Joseph Darton, the well-known publisher of books for children.

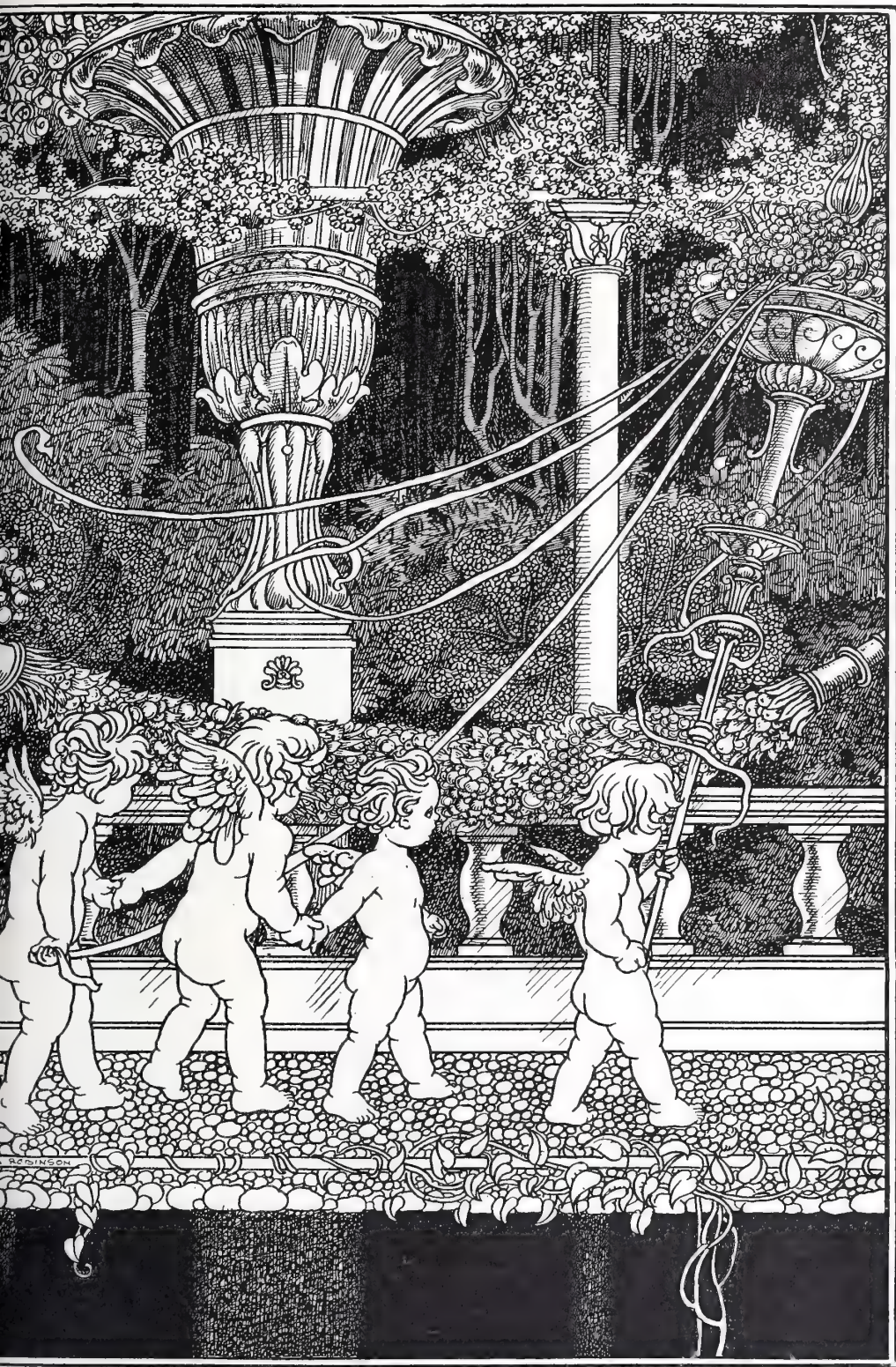
Although Mr. Robinson began as an illustrator about the same time as Aubrey Beardsley, he was nevertheless influenced early in his career by that remarkable artist, not, of course, in subject-matter or the fantastic spirit of his work, but in the decorative significance of his fine rhythmic line and the balance of black and white masses. Yet Mr.



"THE TWO TRAVELLERS AND A BAG OF MONEY," FROM "THE BIG BOOK OF FABLES" (BLACKIE AND SON). BY CHARLES ROBINSON



(By permission of Mr. William Heinemann)



END-PAPER DESIGN FOR SHELLEY'S
"SENSITIVE PLANT." BY CHAS. ROBINSON



"DUCKS."
PEN-
DRAWING
BY CHARLES
ROBINSON

Robinson will admit a deeper, stronger influence in the style and sentiment of Mr. Laurence Housman's expressive designs; while the wonderful precision of Dürer's line and the noble beauty of that master's designs have no less sensibly influenced and inspired our artist. Perhaps to these we may trace that precision of technique and orderliness of design that give "sweet reasonableness" to his most playful and fanciful conceptions as well as to his most imaginative.

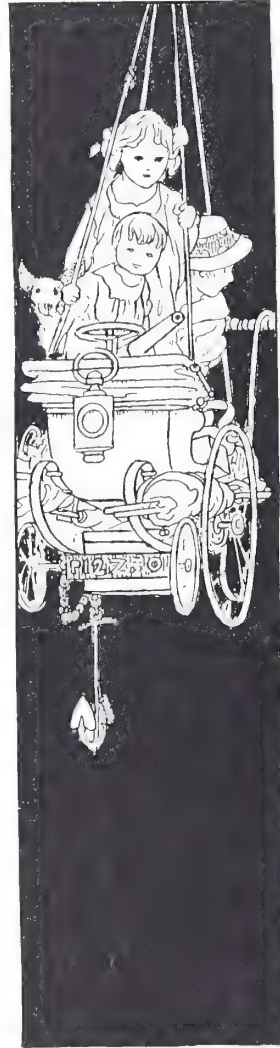
There is nothing of the realist about Charles Robinson, yet his imagination responds so vivaciously to the suggestions of the fabulous, the romantic, the elfish and fantastic, that his pictorial vision has a very persuasive, not to say convincing, appeal. So he has proved himself an ideal illustrator of fairy tales, nursery rhymes and fables, while his toy-books have been the delight of thousands of nurseries. Perhaps his illustrative genius has never had happier opportunity for whimsical intuition than in "The Big Book of Fables" (Blackie and Son), a delightful volume of pictorial witchery, in which with pen and ink, occasionally supplemented with water-colour, the artist has touched to a fresher visual life the old fables that are for ever

young. With what a sly relish of actuality he seems to have drawn these fabulous happenings among the beasts, the birds and the humans! Yet always with what artistic loyalty! In the example given here, *The Two Travellers and a Bag of Money*, note how the slight black masses cleverly disposed through the design give accent to the fine line-work which makes the picture. The book is full of gems that afford artistic satisfaction as well as pictorial titillation. How completely decorative is the page with the Fox and the Leopard and the initial letter A! Then, the Peacock Complaining,

the Crane and the Wolf, for chance examples—what happy expression in simplest black and white! The coloured drawings, too, such as the sumptuous "Peacock and Crane," "The Rat's Council," "The Fox and the Grapes," how harmonious the intimacy between design and colour-scheme, which is always nicely regulated by the limitations of the reproductive process. A joyous thing, this "Big Book of Fables."

A more natural expressiveness, a richer sense of

decorative effect, one finds in Mr. Robinson's illustrations to Shelley's "Sensitive Plant," as may be judged from the ornately conceived and highly elaborate design for an end-paper reproduced here. With many exquisite drawings the artist has responded worthily to the pictorial inspiration of the immortal poem. To Mr. Robinson, and to no artist more surely, "a garden is a love-some thing, God wot"; and whether in leafy and floral simplicity, or in landscaped and terraced splendour, its romance moves him always to happy and charming picturings. To this the various garden books he has illustrated bear convincing testimony: "The Secret Garden,"

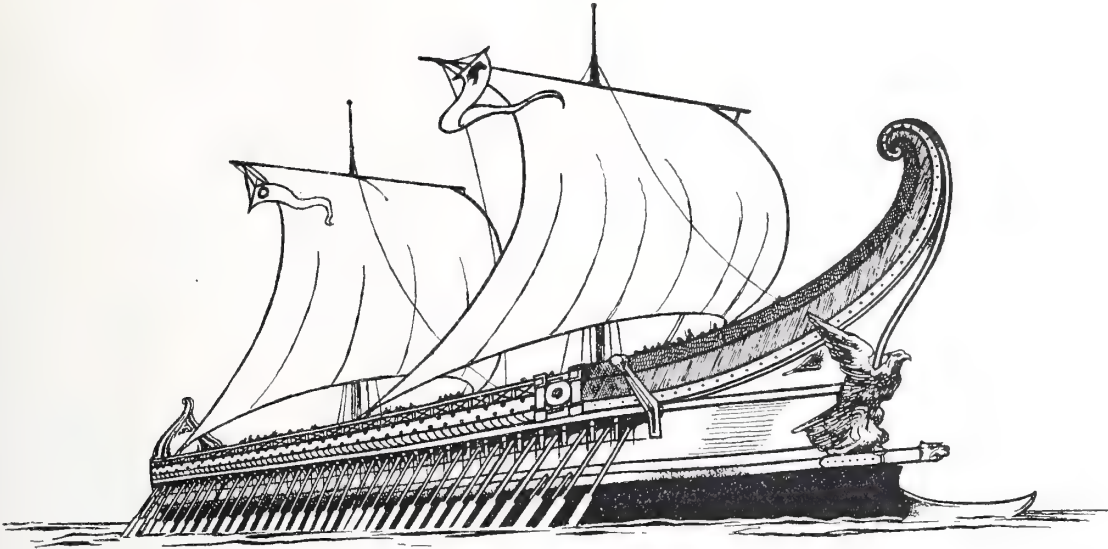


"GOING DOWN THE TUBE
LIFT." FROM "THE PRAM
PILGRIMS." BY CHARLES
ROBINSON

"The Four Gardens," "Our Sentimental Garden," each, like "The Sensitive Plant," Mr. Heinemann's publication.

Mr. Robinson, however, is not only an illustrator of other men's books, a pictorial interpreter of the dreams and fancies and visions of others;

Charles Robinson



"A ROMAN GALLEY," FROM "THE BOY'S BOOK OF BATTLESHIPS" (BLACKIE AND SON). BY CHARLES ROBINSON

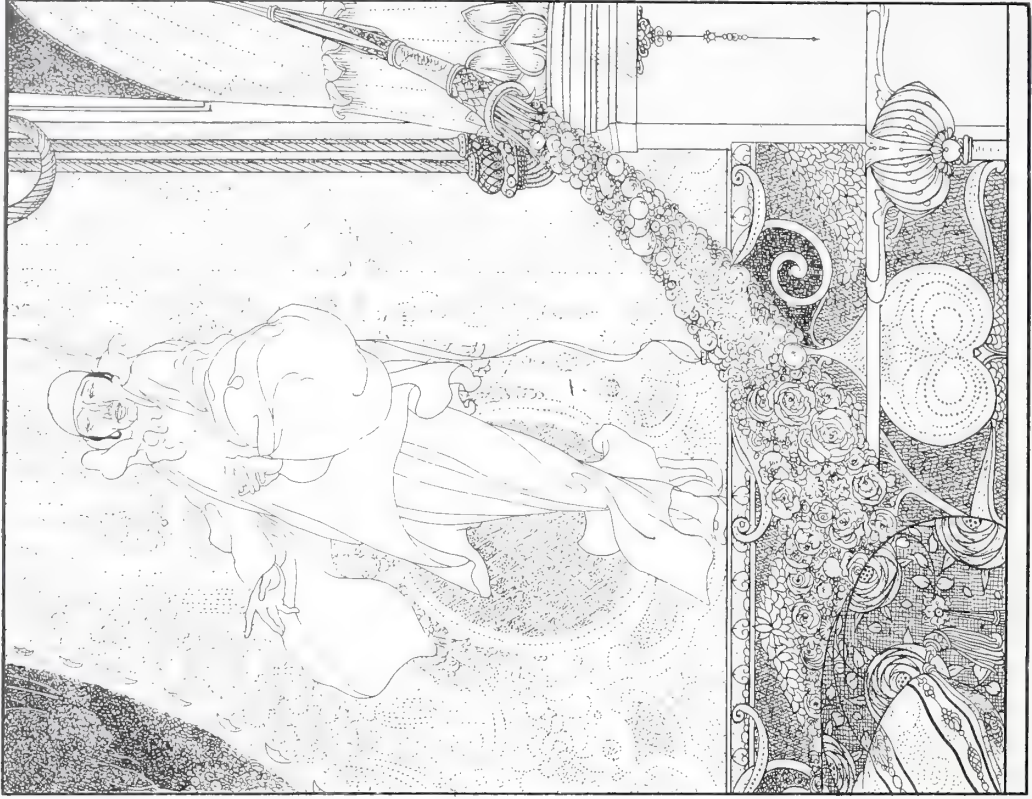
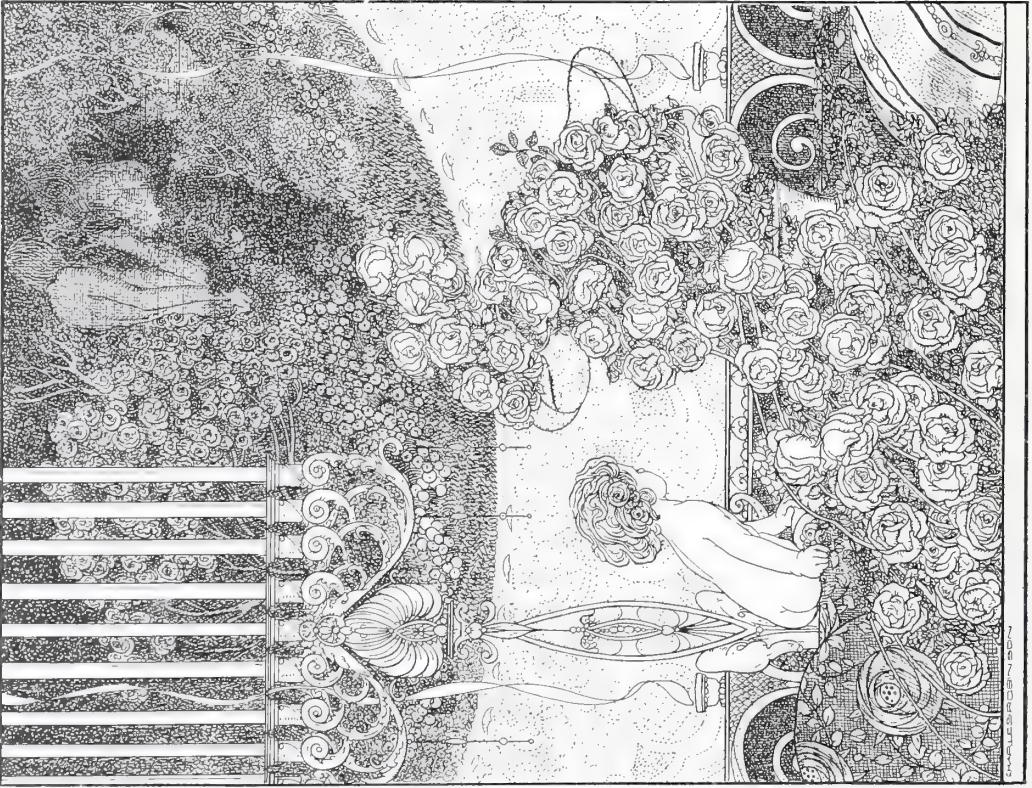
he has whimsies and imaginings of his own, and he can conceive a fantasy in pictures without any guidance or stimulus of literary text. In fact, this individually creative method of work is the object of his artistic ambition. Readers of *THE STUDIO* have already seen more than one example of that remarkable series of drawings in which, under the title, *A Dream of St. Nicholas in Heaven*, he has allowed his own fancy and sense of satire free play in a sort of pictorial parable of maternity in certain modern aspects. In due course, perhaps, some poet may be inspired to interpret these drawings in prose or verse, and then, it is to be hoped, the book will appear. Mr. Robinson, indeed, is so full of ideas that it is not unreasonable for him to reverse the usual order of things, letting the pictorial expression anticipate the literary inter-

pretation. Two of our illustrations are instances of this. They are from an original picture-fantasy, called *The Prologue to Repentance*, in which the artist, treating gradual phases of passion in their passage from temptation to remorse, uses in illustration of his parable motives suggested by the seasons—Spring and Temptation, Summer and Surrender, Autumn and Satiety, Winter and Remorse. In the charmingly decorative design for the end-paper giving the foreword, we have Pierrot as Prologue, in the Proscenium pointing to a stage-curtain, on which is depicted Passion in the heart of a summer-exuberant wood. The decorative influence of Beardsley is here possibly in a general way, but the manner and the rhythmic fancy of the design are essentially Charles Robinson's own. He has used his lines and his dark and light masses with



ILLUSTRATION FOR "THE HAPPY PRINCE," BY OSCAR WILDE (DUCKWORTH AND CO.)

BY CHARLES ROBINSON



END-PAPER DESIGN FOR "THE PROLOGUE
TO REPENTANCE," BY CHARLES ROBINSON

Charles Robinson

exquisite grace and charm, the broad features of the design being rendered all the more gracious by the delicate elaboration of the ornamental detail. The coloured drawing shown here is supposed to suggest an interlude of twilight calm between the climax of summer's passion and the beginning of autumn's satiety. Just above the entrance to the deep heart of the wood, into which the lovers have danced their passionate way, a group of wood-nymphs are resting, while in the distance others are languorously still echoing the dance

until they too begin one by one to tire and sink to rest in the still air. It is an enchanting drawing, as beautiful in its balanced disposition of tones as in the lovely lines and curves that build up the design. For, although we have colour here, as in other drawings of the series, notably in *The Dancer*—a sumptuous thing, wherein Mr. Robinson reaches his high-water-mark as a colorist—it is through line that his art speaks with greatest appeal and authority. Moreover, with the infinite variety of his patterned pen-work he can suggest colour and tone.

He has the creative sense of shape. Look, for instance, at the two grotesque figures here—the spectacled, long-whiskered,

complete they are in all pictorial suggestion; they are perfectly articulate with line and shape. Again, note the graphic magic of Mr. Robinson's live pen-touch in the delightful little drawing, *Going down the Tube*

Lift. This is a page-illustration from an unpublished child's book of adventure which the artist is writing himself, a book that should be a joy for children to look forward to—when the war is over—and publishing is itself again. Meanwhile, Mr. Robinson, turning away perforce from pictorial wonderland, is devoting himself, as a zealous section-commander in his local Volunteer Training Corps, to the stern realities of drill, trench-digging, and military map-making, in which last he is as expert and suggestive as he is in illustrating a fairy-tale. But this is only to say that the alertness of his mind enables

him to use his pictorial powers as effectively in a practical direction as in a fantastic. And at the present moment it would appear more useful to be able to give immediate graphic effect to a reconnaissance of some hostile military operation than to visualise a poet's fancy. With his native sense of humour Mr. Robinson will always preserve the balance between the practical and the fantastic phases of his temperament, and enjoy the expression of either. Who that has seen them can forget his really laughable parodies of Albert Dürer and other revered old masters?



"A HOUSEHOLD GOD."
WATER-COLOUR BY
CHARLES ROBINSON

Scotsman, and the Household God seated on the serpent's coil—one of a set. Both these, of the artist's own invention all compact, are coloured, but the black-and-white reproductions show how



"A SCOTSMAN." WATER-COLOUR
BY CHARLES ROBINSON

Wall Tablets and Memorials



MEMORIAL TO CAPT. ROBERT FALCON SCOTT
AND HIS COMPANIONS (ST. PAUL'S CATHE-
DRAL). BY S. NICHOLSON BABB

WALL TABLETS AND MEMORIALS BY BRITISH SCULPTORS.

THE idea of perpetuating by means of permanent memorials the record of great events in national history, or the memory of men who have been of service to their fellows, has persisted from the earliest period of human development. There is no people which has attained any degree of civilisation that has not left for the information of subsequent generations concrete expressions of its own sentiment about the happenings which punctuated its national progress or about the worth of the leaders who guided its fortunes. Many ancient races, indeed, are known to us to-day by the monuments which they erected in the far remote times in which they flourished;

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and it is by these monuments alone that we can form any conception of the character and quality of vanished civilisations.

Many of these monuments were produced under a religious inspiration and had for their purpose the exaltation of the particular creed that had been adopted by the nation by which they were erected. Many others were memorials to the dead, and owed their existence to the affection of a family or to the gratitude felt by the people for the part played by some public man. But many, again, were intended as reminders to those who were to come after of the significance of certain social or political occurrences which bulked largely in the view of the men by whom they were experienced—occurrences which changed the course of domestic life or had some bearing on the national aspirations.

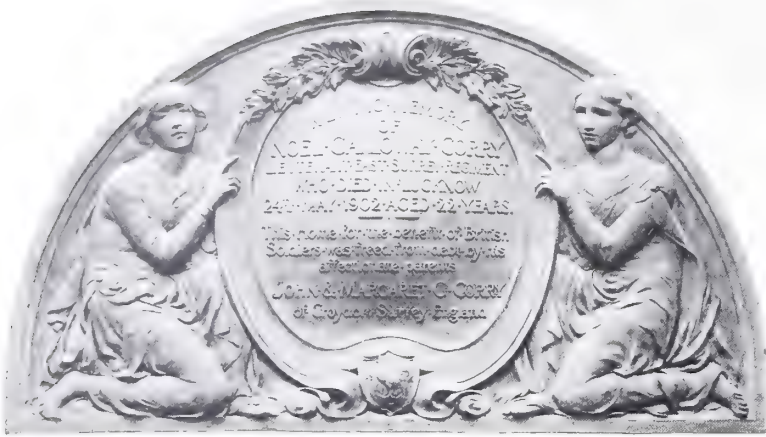


MEMORIAL TO CONSTANT COQUELIN, PRESENTED
BY ENGLISH ACTORS TO THE COMÉDIE FRANÇAISE.
BY GILBERT BAYES



MEMORIAL TO SIR W. S. GILBERT
BY SIR GEORGE FRAMPTON, R.A.

Wall Tablets and Memorials



BRONZE MEMORIAL LUNETTE FIXED OVER AN ENTRANCE DOOR AT LUCKNOW
BY F. LYNN JENKINS

Always, however, the instinct persisted to call upon the artist to put into a visible and tangible form the sentiment of the people. It was the architect, the designer, the craftsman, who acted as the interpreter of the personal or national feeling, and by whom the ideas of the people themselves were realised and made intelligible. Buildings were erected and adorned with paintings and sculpture by workers of specialised capacity who understood what was expected of them and knew how to meet and satisfy these expectations. Monuments were created by artists whose especial gift it was to perceive how by the aid of their craft the world could be informed of the thoughts and convictions by which the community was swayed. Through its art the nation became eloquent; through art the family affection was manifested or the regard of some section of the people for one of its great ones was made apparent.

Therefore, to the historical interest of the memorial must be added the even greater interest it possesses as an evidence of the artistic conditions which prevailed in the country where and at the time when it was produced.

All over the world there are in existence monuments which are even more significant æsthetically than they are as records of popular sentiment—indeed, in many cases the reasons why these monuments were set up and the achievements they commemorate have been forgotten, but the works themselves have lost none of their power to stir the human pulse by their beauty and their fitness as illustrations of the artist's intention. The memorial, even when the cause for its existence is no longer remembered, can

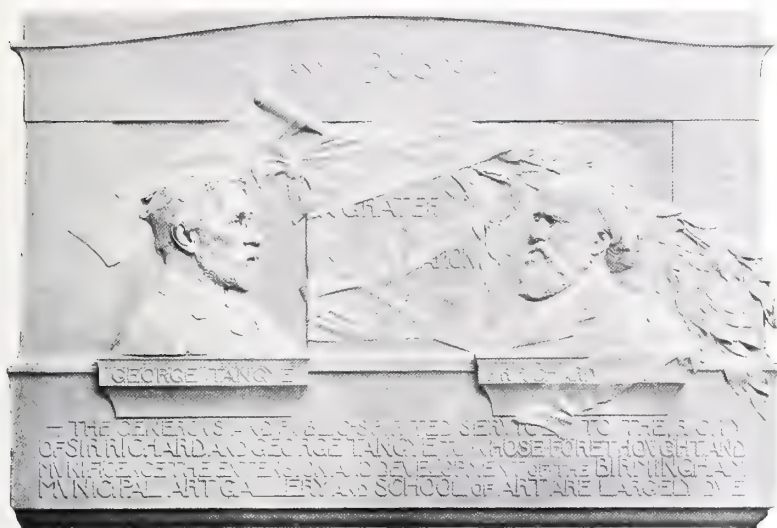
still be of vital importance as one of the links in the chain of art by which the world is bound together.

What would it matter, indeed, if we did not know why the Assyrian bas-reliefs were produced, or whom the choragic monument of Lysicrates commemorated? Who, except the archæologist, would care if it had been forgotten that Michael Angelo executed the Medici tomb to glorify the representative of one of the greatest of the Italian princely families? Whom would it concern if there were no historical record to account for the



BRONZE APPLIQUÉ TABLET (LIFE-SIZE FIGURES) IN THE MEMORIAL READING-
ROOM AT BROCKHAMPTON PARK, GLOS., TO THE MEMORY OF THE LATE LIEUT.
FAIRFAX RHODES. BY F. LYNN JENKINS

Wall Tablets and Memorials



MEMORIAL TO SIR RICHARD AND GEORGE TANGYE AT THE BIRMINGHAM CITY ART GALLERY. BY W. ROBERT COLTON, A.R.A.

existence of the Roman triumphal arches? All these things are infinitely valuable as artistic achievements, and though we may feel gratitude for the public or private spirit which induced their creation, our chief tribute must be paid to the artist by whom the work was done. He reflects the sense of his time, he shows us what was the conscious or unconscious sentiment of the nation to which he belonged; he explains how the men of his period—or the best of them, at all events—thought and felt; and in his production is summed up the whole statement of the intellectual condition in which his contemporaries strove to do their share in the work of the world.

So it is vitally important that in modern effort

of this type the artistic tradition should be maintained, and that none of the principles which guided the workers in the past should be allowed to lapse. We are to-day quite as much inclined as were any of the ancients to use the memorial as a means of visualising our sentiments; the instinct to erect monuments is as keen as ever, and the desire to prove to our descendants that certain events or the virtues of certain people have moved us deeply is as effective now as it was in centuries long passed away. But as

we have kept alive this instinct we must also keep unimpaired the sense of artistic appropriateness and must guard scrupulously against any lowering in the artistic standard of our memorial work. Anything that is worthy of historical record in this way is worthy also of the best that art can do—by the quality of the art that is used in making the record the significance of the record itself will be estimated in the future, for it is hardly conceivable that we could commemorate what we have felt deeply by works that are artistically inefficient.

Happily, our present-day artists have a right sense of proportion in their dealing with memorial art. Our sculptors, for example, do not allow any false pride to make them less anxious to do them-



MEMORIAL TO BOYD AND CLAUD ALEXANDER IN CRANBROOK PARISH CHURCH. BY W. ROBERT COLTON, A.R.A.

Wall Tablets and Memorials



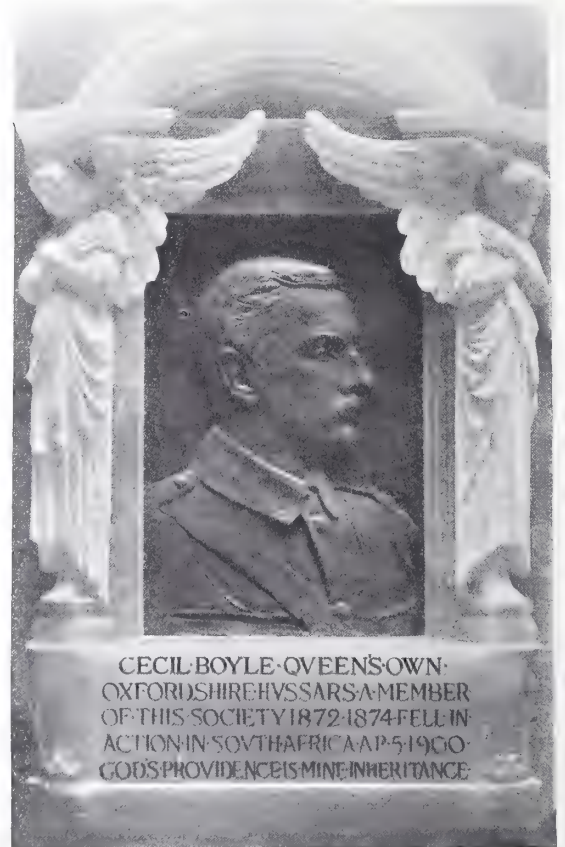
MEMORIAL TO LORD NEWTON
BY THE COUNTESS FEODORA GLEICHEN

selves credit when they are called upon to produce a piece of monumental work. There is lingering now none of that half-veiled contempt for the monument as merely the concern of the stonemason which was, it must be admitted, professed by British sculptors a few generations ago; the spirit in which they are striving now is far removed from anything of that sort, and the demand made upon them for memorials small and great is met with a proper view of the responsibility it involves. In recent years we have added much that is admirable to the sum total of fine work of this class, much that does credit to both the capacity and the conscience of the artists concerned, and that proves them to be as judicious in their estimate of the obligations imposed upon them as they are accomplished in their management of executive essentials.

One matter which affords ample cause for congratulation is the anxiety of the modern sculptor to devote as much attention to the smaller type of memorial as to the larger and more ambitious works in which he has scope for the full display of his ingenuity and his powers of invention. He

does not treat the little things in a perfunctory manner or handle them in accordance with a prescribed convention; he shows instead a healthy desire to make the most of the opportunities which, within the limitations of his subject, are available for him and to do all that is possible with the material at his disposal.

Naturally, the colossal monument, which does not come within the scope of the present article, gives more chances for the creation of striking effects and allows the sculptor who has it in hand more space for the expression of his artistic individuality. When he is working on a large scale he is less restricted both in his disposition of masses and in his handling of accessory detail; he can be, if he wishes, sumptuous and expansive and can aim at big results, and he can risk something to attain a special measure of success. But in the smaller memorials, in work such as is illustrated here, he is hedged round by far more definite boundaries; and he has much more subtle problems to solve, for he has to steer with infallible discretion a difficult middle course between the simplicity which



MEMORIAL TO CECIL BOYLE, IN THE ANTE CHAPEL, UNIVERSITY COLLEGE, OXFORD. BY HENRY PEGRAM, A.R.A.

Wall Tablets and Memorials

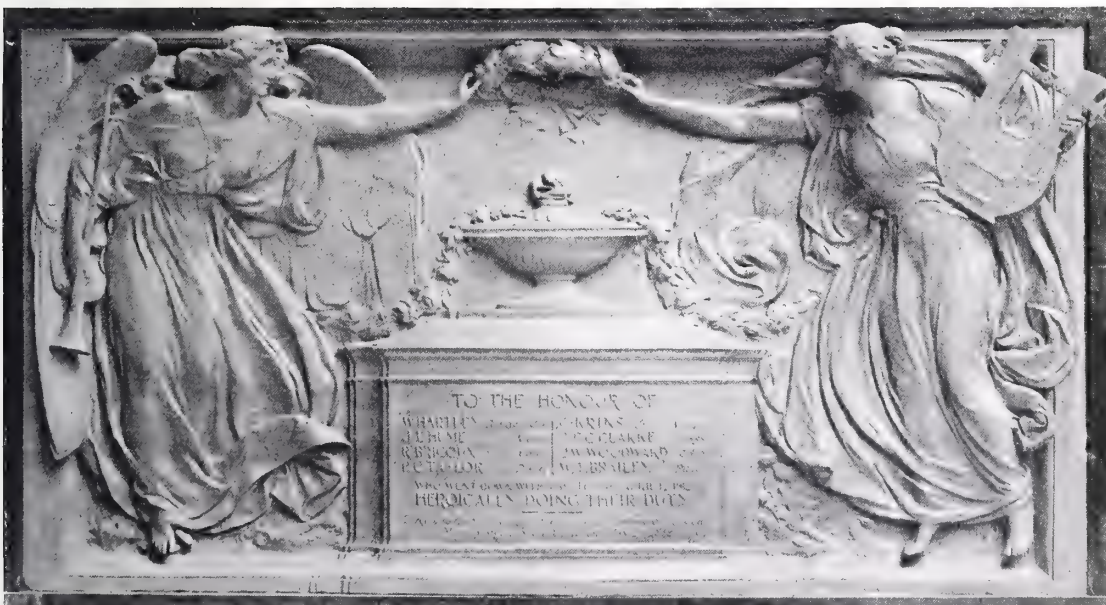


MARBLE RELIEF, LIFE SIZE, AT GUNN MEMORIAL LIBRARY, WASHINGTON, CONNECTICUT. BY A BERTRAM PEGRAM

verges on the commonplace and the elaboration that would be out of keeping with the monumental purpose of his performance.

That is why the really successful small memorial of the wall tablet type must be accounted an artistic achievement of considerable importance. It has to be undertaken in a spirit of real restraint and it must be carried through from beginning to end with unceasing watchfulness lest at any moment it should get decoratively out of hand. Not only the main design but every detail to the very smallest must

receive the most exact attention and the whole thing must be built up part by part with a taste and judgment that need to be kept always in the most perfect balance. An initial mistake, apparently trivial enough, has a way of becoming accentuated as the work progresses towards completion, and a well-conceived intention can easily be robbed of half its significance by an error in the application of the accessories which are added to make it more convincing; and again, as the scale of the work is small, there must be delicacy and sensitiveness in



CENTRE PANEL OF MEMORIAL IN THE READING-ROOM OF THE ORCHESTRAL SOCIETY TO THE BANDSMEN WHO WENT DOWN WITH THE TITANIC. BY PAUL R. MONTFORD

Wall Tablets and Memorials



MEMORIAL, IN SALISBURY CATHEDRAL, TO THE MEMORY OF MRS. MOBERLY, WIFE OF BISHOP MOBERLY. BY E. M. ROPE

the execution and beauty of technical treatment to ensure the right relation between the matter and the manner of the memorial. Any theatrical touch or any hint of coarseness would, obviously, be discordant in such a production.

It must be remembered, as well, that in the great majority of cases these small monuments are set up in memory of the dead, and that the places assigned to them are generally in ecclesiastical buildings. Therefore they must possess a sufficient note of reverence, and they must keep sedulously aloof from even the least tendency to become flippant or superficial. Solemnity is essential to them and the dignity which suggests that the artist has realised the atmosphere of the place in which his work is to be shown. What he feels, it is in his power to make other people feel, and it is by the character and quality of his art that the depth of his feeling can be plumbed. If the spirit in which he approaches his work is irreverent, if he does what he has to do perfunctorily and without sincere conviction, if he is careless in his effort to keep the character and meaning of his whole performance consistently serious, it is not to be expected that any one else will take him seriously. His failure to strike the right note will suggest to the people who see what

he has done that he had a cynical disbelief in the virtues of the person he was called upon to commemorate, and that this cynicism induced an artistic levity which he was unable to suppress.

Again, for technical reasons, it is important that the wall tablet, which has necessarily to be associated with architecture, should have an architectural character of its own. The pictorial and realistic type of sculpture—the type that is permissible enough when the subject is seductive and the idea embodied in it is fantastic or fanciful—is out of place on a monument and is ill-suited for a building intended for devotional purposes. Where the architectural details of the surroundings are severe, the monument must itself have an appropriate degree of severity, and its decorative quality must be sober and restrained.



DESIGN FOR A MEMORIAL TO A SOLDIER KILLED IN BATTLE. BY A. BERTRAM PEGRAM

Wall Tablets and Memorials



MEMORIAL TO AN ASSISTANT-MASTER, IN THE CHAPEL, ABBOTSHOLME SCHOOL. BY F. V. BLUNDSTONE

This is a point which will readily be appreciated by any one who has analysed the feeling of discomfort excited by seeing in a church which is architecturally satisfying a monument that has failed to reach the higher plane of design and treatment. In Westminster Abbey, for instance, there are pieces of memorial sculpture of a bad period and hopelessly depressing in their undignified realism which seem doubly failures because the setting in which they are placed is so truly noble in its æsthetic suggestion. The blatant unfitness of such things to be where they are excites ridicule, no doubt, but it is ridicule born of resentment at the sculptor's want of taste and lack of understanding of the obligation imposed upon him by the situation assigned to his work. We feel that he has been disrespectful not only to the dead hero he was asked to commemorate but also to the great master builders by

whom the shrine was raised in which the ashes of the hero were laid.

But it is scarcely conceivable that any of our sculptors of to-day would be guilty of such a lapse of judgment. We live fortunately in a time when the principles of art are studied with some care, and when the artists who take themselves and their work seriously are rightly anxious to avoid mistakes which would reflect upon their intelligence. The desire for consistency, for the establishing of a rational relation between an artistic production and the position it is designed to occupy, is active and efficient, and serves as a very valuable safeguard against erratic excursions beyond the bounds of good taste. Moreover we have learned much from the errors of our predecessors, and we can discriminate more justly than they did between the art that rises properly



MODEL OF MEMORIAL TO THE LATE GEN. SIR SAM BROWNE, V.C., IN ST. PAUL'S CATHEDRAL (REPLICA IN LAHORE CATHEDRAL). BY J. NESFIELD FORSYTH

Wall Tablets and Memorials



MEMORIAL TO A HEADMASTER IN THE HALL OF A SCHOOL AT WEST BROMWICH. MEDALLION IS OXYDISED SILVER, PANELS IN COPPER. BY STANLEY M. FOSTER, A.R.C.A. LOND.

be regarded lightly or dismissed casually as a mere journeyman's concern.

Certainly such performances as the wall memorials to Sir W. S. Gilbert by Sir George Frampton, to Captain Scott by Mr. Nicholson Babb, to Coquelin by Mr. Gilbert Bayes, and to Andrew Lang by Mr. Percy Portsmouth rise monumentally above the level of the stonemason's craft, and cannot be dismissed by even the most captious of critics as unworthy to rank among the more memorable examples of modern art. And certainly the work of the other sculptors represented in these illustrations, the work of

to the occasion and that which misses its opportunities by pursuing unworthy ideals.

So, of the smaller memorials which have been executed during recent years a remarkably large proportion can be accepted as entirely adequate in their fulfilment of the purpose which they were required to serve. Many of them are works of unquestionable power and of undeniable charm, and there are few which do not show a real measure of artistic merit. Sculptors of distinction have produced them and have laboured sincerely to give them the right spirit and to keep alive in them the traditions which were followed by the great masters in times gone by—and these sculptors have proved by the manner of their working that in their eyes the small memorial does not, because it is small, seem to be a thing which should



MEMORIAL TO ANDREW LANG AT SELKIRK. BY PERCY PORTSMOUTH, A.R.S.A.

Wall Tablets and Memorials



MEDALLION FOR THE CARNEGIE HERO FUND



BY RICHARD R. GOULDEN

artists like Mr. Bruce-Joy, Mr. H. Pegram, Mr. W. Robert Colton, Mr. Lynn Jenkins, Mr. A. B. Pegram, Mr. Nelson Forsyth, and Mr. Paul Montford, has a right to be taken in all seriousness and to be judged and accepted as fit for a place of honour in the record of our artistic achievement. In none of it is there the least suggestion that the artist has not striven to the utmost to be true to himself or that he has not honestly intended to give us his best ; in none of it is responsibility shirked or anything less aimed at than the highest.

It is fortunate, indeed, that to such work such a spirit should be brought, for it is especially necessary just now that the best of which our art is capable should be at the disposal of the nation. Never in the history of this country has so great an opportunity been offered to the sculptor to prove that he can respond to the national feeling and reflect the sentiment of a

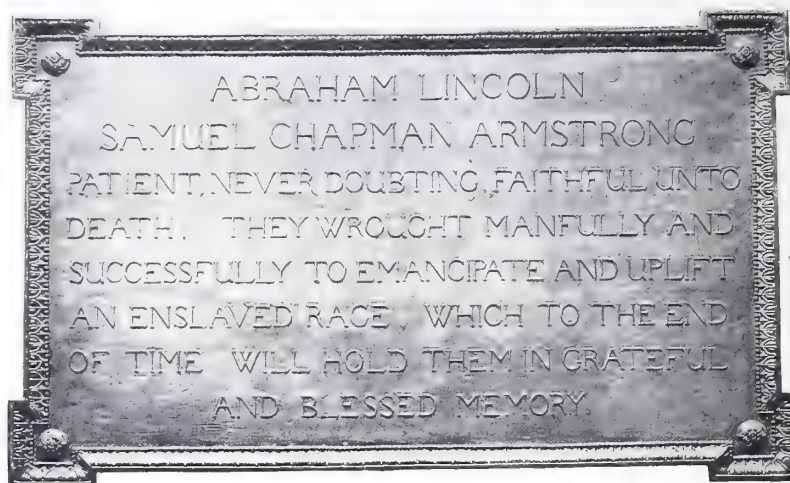


MEMORIAL TO ARCHBISHOP CRANMER IN JESUS COLLEGE, CAMBRIDGE
BY A. BRUCE-JOY

Wall Tablets and Memorials

people which is stirred to its depths. Never has there been so great a need that sculpture should be true to its noblest ideals and able to rise to the summit of its power. For upon it will be laid the duty of conveying by means of memorials, public and private, the message of to-day to the men who are to live in centuries to come; to it will fall the task of symbolising and expressing the courage of the British race in the greatest crisis it has known and of recording how we faced and fought the horrors of a struggle for existence. Everything by which our sculptors commemorate the men who are dying for us now, every piece of work which is to serve as a tribute to some one who has fallen on the field of honour, or as a memorial of some incident in the war, will form part of the great national monument which we shall build up to testify to us in the future. Therefore it behoves them to see that this monument shall in no respect be less than the occasion demands.

A. L. BALDRY.



BRONZE INSCRIPTION TABLET, PART OF A MEMORIAL TO PRESIDENT LINCOLN AND GEN. CHAPMAN ARMSTRONG, AT HAMPTON, VIRGINIA. BY A. BERTRAM PEGRAM

[Respecting the illustrations to the foregoing article it is hardly necessary to point out that the selection does not comprise more than a very small number of the works of this kind which have emanated from British sculptors in recent years. Numerous important examples do not figure here because they have already been illustrated in these pages. Thus a fine memorial by Mr. Derwent Wood, A.R.A., entitled *Love and Life*, appeared in our issue of May 1904; a bronze War memorial designed by Mr. Alfred Drury, A.R.A., for the

cloisters of New College, Oxford, was illustrated in February 1906; various further examples by Sir George Frampton, R.A., were included in an article on his recent monumental sculpture in the October number, 1911; Mr. Reynolds-Stephens's Orchardson Memorial in St. Paul's Cathedral was reproduced in the issue for April 1914, and Mr. Alfred Gilbert's to Randolph Caldecott, also in St. Paul's, in November 1909. Besides these there have appeared excellent examples by Mr. Charles J. Allen, Mr. Pickford Marriott, Mr. Alan Wyon, Mr. Caldwell Spruce, and others. THE EDITOR.]



MEMORIAL TO CAPT. OATES: HAND ENGRAVED AND CAST BRASS, BLACK MARBLE SURROUND. BY RICHARD R. GOULDEN

Alice Fanner

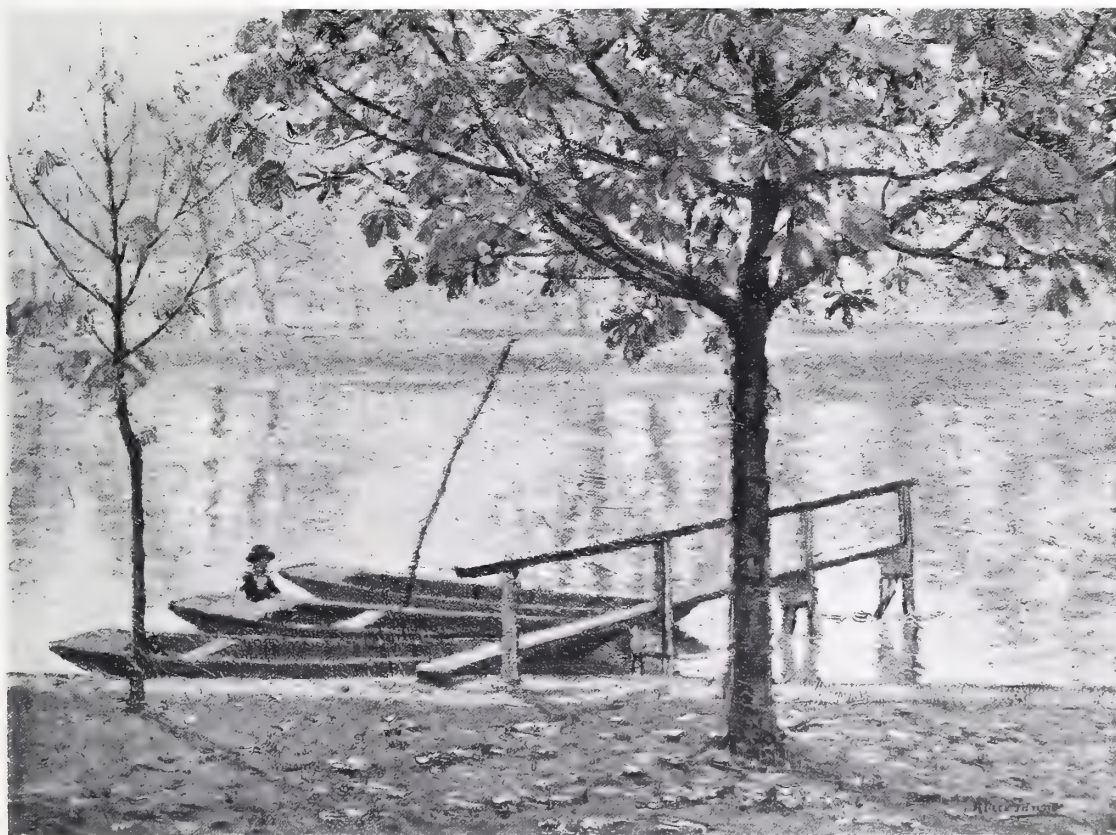
Alice Fanner's Lyrical Paintings. BY C. LEWIS HIND.

WE met—Alice Fanner, Julius Olsson and myself—at luncheon in a Soho restaurant renowned for its pleasant decorations and cheerful music. Olsson chose the rendezvous; he was our host, proud, I am sure, that Alice Fanner, now Mrs. Taite, should have been his pupil at St. Ives, for every Master likes to see his pupils progressing successfully through the field of art. Since I, too, in the old happy days, had worked or played at painting, supremely content either way, under Julius Olsson in his Cornish studio (the windows looked on the Atlantic), it was fitting that he should bring us together. He is now an A.R.A., honoured at the Tate Gallery and elsewhere, and Miss Fanner by her charming work has earned a place in the pages of *THE STUDIO* and is represented in two public galleries. Olsson has remained faithful to his passion for the sea, but Miss Fanner has wandered into woods and glades, and loved trees and sunlighted pastorals, and all nooks made bright by light and colour.

Of course we talked about art and the sea, and, indirectly, that was my business, about Alice Fanner, for though I had long admired her paintings we had not met before.

There is always excitement in such encounters, but writers and subjects must proceed warily. So we talked first about the sea, the joy of it, the tang of the wind, the swish of the water, the allure of painting the movement of racing yachts and swift waves, coast water in sunshine, and the sullen movement of the deep ocean. Then they talked, while I listened, of joyous days they had spent in a certain 26-tonner called the "Harmony," and also sailing a six-tonner which superseded the "Harmony." On these boats Miss Fanner made most of her fresh yachting pictures, for to paint the sea nowadays you must know the sea, as you learn to know a tree, and she has studied the build and pace of yachts, steered and sailed them, watched the waves and the structure of cliffs, and through all sought, early and late, to express the dear desires of her eyes—colour and atmosphere, and the ways of great skies.

Ruisdael was mentioned; his view of Schevenin-



"AUTUMN SUNSHINE"

OIL PAINTING BY ALICE FANNER

Alice Fanner

gen, studio-made, but so spacious in atmosphere, dim, yet so true. Then Turner, his yacht-racing series, one facet only of his genius, yet placing him right in the van of the modern movement; and his drawings, mere suggestions, yet, all said, little things, but never forgotten, such as *Breaking Wave on Beach*, and *Running Wave in a Cross-Tide*; and so we passed to Henry Moore, the first of the moderns in this country to paint the sea as it should be painted—a master unrivalled.

"But you must not think," I said to Miss Fanner, "that I regard you only as a painter of the sea—yachts scudding before the breeze, the waves alight, the sky aglow, and scenes on the coast on summer days, a shimmer with notes of colour, which are happy people frisking in the waves, and basking on the yellow sands. But I like to think of these, especially the yachting pictures, because in past days, pacing through exhibitions, often wearily, whenever I came across one of your lyrics I had an elation—your lyrics made me glad."

"Lyrics?" she repeated.

"Yes," I answered. "I should certainly call

your work lyrical. Ruisdael in his big, profound canvases is epical; Henry Moore is lyrical. Each to his taste, to his call. Your *Spring in Hyde Park* and your *Luxembourg Gardens* are lyrical, longer lyrics than, say, your *Autumn Sunshine* or your *Winter Sunshine*; but all are lyrical songs, and they do not need words to explain them."

Just then the orchestra began to play Mendelssohn's "Spring Song," and we ceased talking. It is the fashion to be tired of Mendelssohn, but how his "Spring Song" refreshes. Does it not make us feel that the old world will again awake, its travail hidden, and life once more go with a lilt? We listen, and man and Nature are in holiday mood; larks sing, and our hearts are uplifted to cheerfulness. As the music danced on I said to myself: "This is just what this lady is doing in art. Her notes are cheerfulness, sunshine, the young green trees, and the clear, clean skies." To Beethoven deep calling to deep, to Mendelssohn the light heart of art lifting our little loads; to Peppercorn the solemnity of mass and silence, to Alice Fanner the warmth of colour and the quick carols of Nature. Each must be himself, whether



"RAMSGATE HARBOUR"

OIL PAINTING BY ALICE FANNER



"SPRING IN HYDE PARK."
OIL PAINTING BY ALICE FANNER.



"FROM THE PIER, LOWESTOFT"

OIL PAINTING BY ALICE FANNER

he be formed by Nature into a Michael Angelo, or a Michael Angelo Rooker, and surely in these grey days it is no small gift to the world to be able to offer it consistent and persistent cheerfulness. I am grateful for the mere sight of a reproduction of *Spring in Hyde Park* and *From the Pier, Lowestoft*, and those racing yachts that make me long to suffer a sea-change for the summer and the sea. It is well that Miss Fanner is strong enough to be herself, resolute to express her dainty passing version of the eternal spring-song of Nature.

And Mendelssohn's *aubade* flickered out in happiness, and our talk rose and fell, and the coffee stage of the luncheon passed, and we prepared to fare forth to see such pictures as the artist had in her fresh and cheerful little house in old Chelsea. There, seeing her many studies of effects on sea and land, the framed pictures on the white walls, pæans of gladness for the light and colour of Nature, and recalling the works I had seen by her at the New English Art Club and the Goupil Gallery Salon, I realised how seriously she takes her art. Also noting the impulse of her talent towards colour, movement, and light, I also

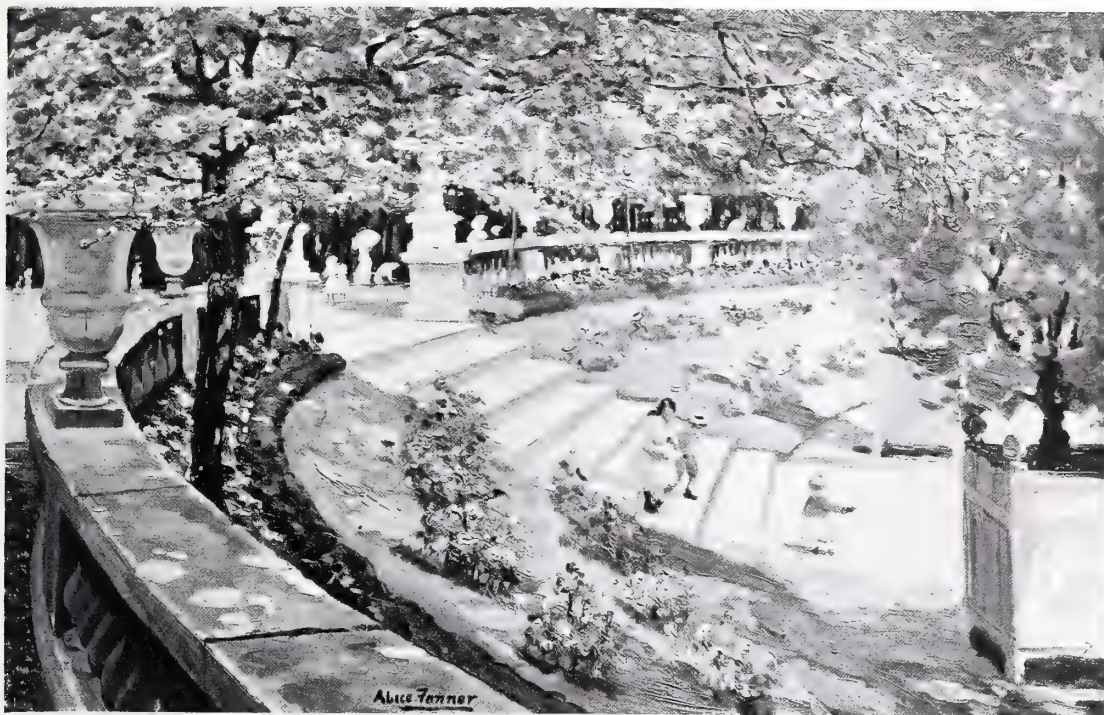
realised how wise she had been to put in a long and strenuous groundwork of study at the Slade School. That was in the brave days when Augustus John and William Orpen were pupils. On this foundation of sound drawing she encouraged her love of Nature to play, seeking the sensitive effect, never the literary fact—colour, atmosphere, wind, light—the acts and ways of man touched upon only so far as they ministered to the acts and ways of Nature.

Living within easy reach of Hampton Court, Miss Fanner was early attracted to those formal, gay gardens: there in that leisurely survival of spacious, courtly days, where the landscape shades of Watteau and Gainsborough may delight to linger, she found a sympathetic painting-ground, transferring her interest later to the vivacity of the vivid summer life of our coast towns; but best of all were the summers spent at Burnham-on-Crouch, yachting in the "Harmony," and in the friendly little six-tonner, learning and painting in wind and calm, shine and mist, living to the uttermost. Ah, those days, those happy days! The war for the present has stopped such harmless joys; a fierce



"SIX-METRE YACHTS RACING IN THE
'SOLENT,' BY ALICE FANNER

Alice Fanner



"IN THE LUXEMBOURG GARDENS, PARIS"

OIL PAINTING BY ALICE FANNER

soldier or vigilant special constable will arrest you if you draw a sail, or paint a flower, or sketch a sea-poppy; but such days will come again, and while we wait and long for the return of sanity and peace, we are comforted by those artists who keep youth in their hearts, and who remind us of the perennial gladness of the world. Now, more than ever, does the gospel of cheerfulness need to be preached. That Alice Fanner is doing. I thank her for pursuing the spring-song in Nature, and for remembering the melody in her lyrical paintings.

C. LEWIS HIND.

THE list of awards to British artists exhibiting in the British section of the Panama-Pacific International Exposition at San Francisco which appeared in our October issue did not include the

name of Mr. Leonard Richmond, who was awarded a bronze medal for a pastel picture entitled *The End of the Storm*, one of three works in the same medium exhibited by the artist. Mr. Richmond is a member of the Royal Society of British Artists.



"WINTER SUNSHINE, ST. IVES, CORNWALL." OIL PAINTING BY ALICE FANNER

Studio-Talk

STUDIO-TALK.

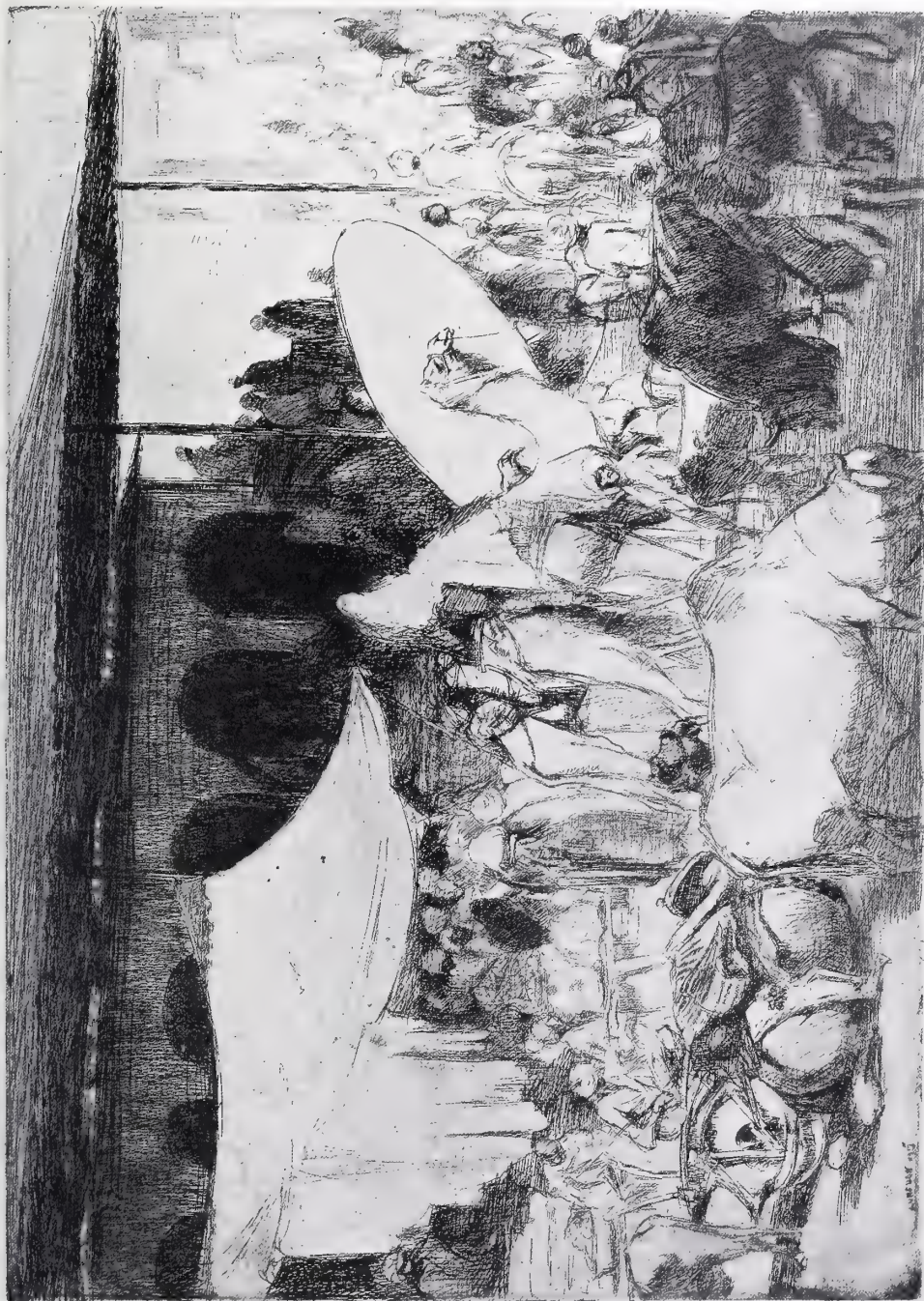
(From Our Own Correspondents.)

LONDON.—The Autumn Exhibition of the International Society had very little of an international character. In the large gallery the chief interest centred in Mr. D. Y. Cameron's tender little seascape *St. Andrew's, Early Morning*; Mr. Glyn Philpot's *Countess Beauchamp and Daughter*; Mr. Connard's clever still-life *Fish* and his portrait group *The Mascot*; Mr. Kelly's sensitive Oriental study *Ma Seyn Sin*; Mr. Nicholson's large *Viceroy's Orderly*, a white clad figure against a black background; and Mr. Lambert's cleverly painted portrait of *Madame Champcommunal*, a refined scheme of dark grey and blue. We remember Mr. Oberteuffer's brilliant and vivacious *Yachts at Havre* at the Anglo-American Exposition, and Mr. Cadell in his *White Room* showed another work painted with seeming laxity but with telling effect. Mr. Lavery's *Winston Churchill* was preferable to his large portrait of Mrs. F. A. König which seemed hardly worthy either of the painter or of its position of prominence. Delightful in colour was Mr. McEvoy's portrait of three children. There were several works by the late J. Erake Baldwin, whose sudden death at an early age, when so much was to be expected from him in the future, is to be deeply deplored. Other works of interest were Mr. Munnings's *At a Point to Point Meeting*; *Leicester Square, March* by Emile Claus, which formed our frontispiece last month, Mr. Edward Buttar's bright green *Thames Valley in Wiltshire*; and Sir Chas. Holroyd's dignified *St. Francis Preaching*. Two little flower pieces by Mr. James S. Hill had the charm of a Fantin, and Mr. Dulac was amusing with his cleverly drawn caricatures. Mr. Russell Flint showed a group of three beautiful nudes, and two other pictures. Two delightful pieces of colour were the fans *Théâtre Intime* by Adolphe Birkenruth, and *Chinoiserie* by Mrs. Davis. Mrs. Laura Knight's water-colour *Rock Pools*, a seashore figure subject ably treated should be mentioned as well as the subtle low-toned water-colours of Mr. Oliver Hall, Mr. Rich's fine work in the same medium, and contributions by Mr. Monk, Mr. Livens, Mr. Ricketts and others.

The winter exhibition of the Royal Society of Painters in Water Colours, which closes on January 15, maintains the usual level of competent achievement, though but few of the exhibitors have any new developments to show us. Among

the best features of the show, however, are the contributions of three artists whose work reveals much vitality and an agreeable freshness of outlook. These are Mr. Cameron, whose finely observed landscape studies, simply stated in chalk and wash, are full of dignity; Mr. Lamorna Birch, whose work seems daily to grow in vigour and brilliance; and Mr. Russell Flint whose landscapes and figure studies alike reveal the beautiful quality he obtains in the medium and his always harmonious feeling for colour and composition. Mention must especially be made of *Three Damsels* and *Lochearnside* by Mr. Flint, and of Mr. Birch's sparkling *The Sketcher* and the simply handled *Devonshire Cottage on the Tamar*. Other works of interest were some studies, loose and ethereal in character, by Mr. Sims and a tree-scape by him entitled *The Thrush*; *The Gardens, Pallanza, Lago Maggiore* by Mr. Albert Goodwin with delicate foliage against the sky wonderfully suggested; Mr. Crocket's *Annunciation*; a delicate grey landscape with a figure in palest blue, *In Sussex*, by Mr. Rackham; admirable studies of birds by Mr. Edwin Alexander; a stormy scene with heavy clouds, *Hindhead*, by Mr. Hughes-Stanton; an atmospheric *Warwick Castle* by Mr. Robert Little; admirable flower pieces by Mr. Francis James and Miss Katharine Turner; and Mr. Cayley Robinson's *Landing of St. Patrick in Ireland*. The exhibition also included a group of twenty works by the late Commendatore Walter Crane as well as interesting examples of the art of Mr. Clausen, Sir E. A. Waterlow, Mr. Alfred Parsons, Mr. W. T. Wood, Mr. R. W. Allen, and Mr. R. Thorne-Waite.

But for the breakdown in health while a cadet on H.M.S. "Worcester," which prevented him pursuing a naval career, Mr. E. S. Lumsden, R.E., the well-known etcher would, doubtless, at the present moment be serving his King and country somewhere on the high seas. Nevertheless, he has heard again the call of the East, and has gone once more to India to etch and to paint the scenes that make a constant appeal to his pictorial vision. We may look forward therefore to another series of Indian etchings from Mr. Lumsden's gifted needle; and it is well to know that Benares is again his principal objective. Meanwhile, we are privileged to reproduce an important unpublished etching, recently done from sketches and studies made on the spot during Mr. Lumsden's last visit to Jodhpore. It is called *The Chauk*, and represents a characteristic scene in the market-place, where the natives, the sacred bulls, the camels, and other beasts of



"THE CHAUK." ETCHING
BY ERNEST S. LUMSDEN

Studio-Talk

burden are picturesquely crowded together. It is a bold design, particularly interesting in its disposition of dark and light masses. Then, of course, it is rare in modern British etching on account of its treatment of animals.

Mr. Winslow, the author of the two interesting plates here reproduced, is an American etcher who has made his home in England, after studying architecture for five years in Paris. "Fascinated by the sinister significance of mediæval Paris" we quote a letter from the artist: "I began to draw and then to etch its streets. I never had a teacher, but Auguste Lèpere was always a helpful and admired critic of my efforts." Next to the streets his interest was in the people who inhabit them, and he has turned to depict such life as this upon the copper and in this direction to develop his very personal art. He exhibits with the Chicago, California, and New York Societies of Etchers, and also with the Peintres-Graveurs in Paris.

The Autumn exhibition of the Royal Society of British Artists maintained fairly well its accustomed level, though the absence of several members who have joined the army was felt. The President, Mr. Brangwyn, who we are glad to know is making a satisfactory convalescence after an operation he had recently to undergo, sent two etchings and three water-colours of which the one entitled *Milau* was particularly striking in composition. Good landscapes were contributed by Mr. T. L. Shoosmith, Mr. Alec Carruthers Gould, Mr. J. Muirhead, Mr. W. T. M. Hawksworth, and Mr. C. A. Hunt. Other works of the kind which must be mentioned were Mr. W. M. Palin's *A Bit of Berkshire* and Mr. D. Murray Smith's well composed *On the Severn*, which, however, hardly seemed so personal in colour as usual. Portraits were not numerous. A sound piece of work,

satisfactory in the likeness, was Mr. R. G. Eves's portrait of *Lieut.-Col. G. A. Malcolm* in the uniform of the London Scottish. Pictures by Mr. Burleigh Bruhl, Mr. C. W. Simpson, Mr. H. Davis Richter, Mr. W. Luker, Jr., Mr. H. Butler, Mr. J. Littlejohns, and Mr. Hugh Blaker added to the interest of the exhibition.

The Thirty-second Exhibition of the Royal Institute of Oil Painters at the galleries in Piccadilly also lacked the support of some of the most interesting members, who are at present serving with the forces. There were, however, many good things among the two-hundred and eighty odd works upon the walls. We would mention two brilliant studies of horses on the towing-path by Mr. H. S. Power; Mr. Will C. Penn's clever sketch of a girl putting up *Clean Curtains*; dexterous paintings by Mr. Cyrus Cuneo; decorative landscapes by Mr. E. R. Frampton; the seascapes by Mr. John R. Reid in which the somewhat harsh colour does indeed carry as it were the tang of the salt wind; and Mr. Harold Knight's pleasant *Morning Sun*. Mr. Hughes-Stanton had a large



"RUE DES BARRES"

ETCHING BY HENRY WINSLOW



"THE SPRING CLEANING." ETCHING
BY HENRY WINSLOW

Studio-Talk

sombre landscape, *The Lighthouse, Etaples*; and a spirited sketch by Mr. A. J. Burgess showed the Emden running ashore. Good work was also contributed by Mr. Terrick Williams, Mr. Will Ashton, Mr. Louis Sargent, Mr. Edgar Bundy, Mr. Spenlove Spenlove, Mr. Cotman, Mr. J. S. Hill, Miss I. L. Gloag, Miss Amy K. Browning, Mr. Gemmell-Hutchison and others.

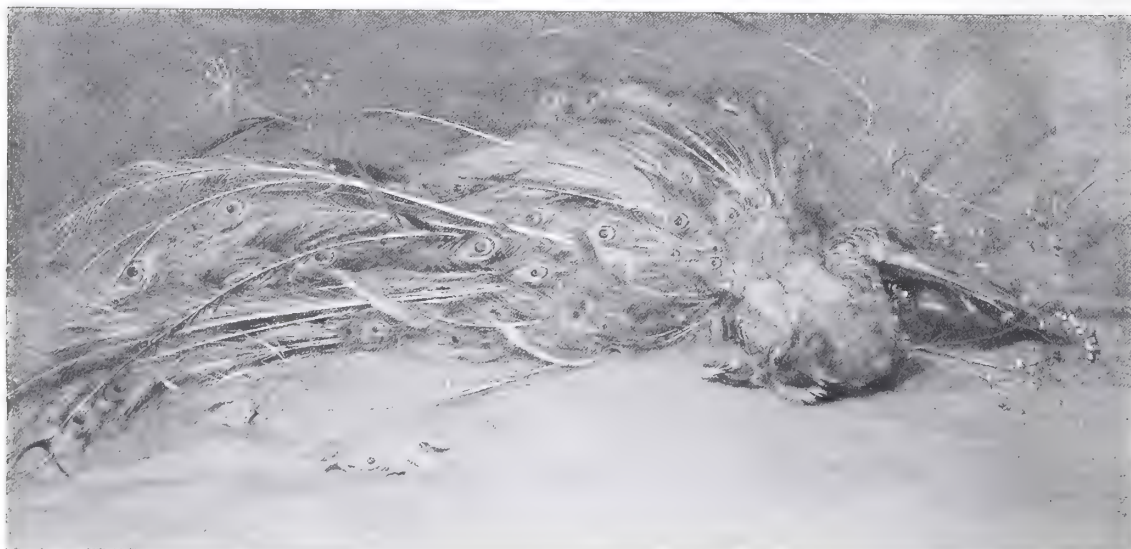
The characteristic drawing by Mr. Walter West which we reproduce opposite figured in the Spring exhibition of the Old Water-Colour Society.

Thus far we have seen no collection of pictures dealing with the war which equals in interest the water-colour sketches in Gallipoli and the Dardanelles by Mr. Norman Wilkinson, R.I., shown at the Fine Art Society. In these he has aimed especially at accuracy and while this adds to their profound interest we can also admire the artistic qualities which, though quite prepared to sacrifice where necessary, the artist has generally preserved. His studies of bursting shells, of various units of the Fleet, of the landings of the troops, of the Seaplane Base, sketches made under great difficulties, render vividly the scenes of some of the finest exploits of our gallant officers and men.

We have referred elsewhere in these notes to the continued progress and increasing charm of Mr. Russell Flint's work; and in the forty drawings shown at the Fine Art Society's galleries we found the same delightfully harmonious colour and pleasantly

decorative sense of composition. He has a distinct personality and whether it is his rhythmic studies of bathing girls with which he has familiarised us, or the attractive landscapes his work is always full of beauty. His brother, Mr. R. Purves Flint, who is now at the "front," is too an artist of individuality, and the twenty-four examples of his work which he contributed to this joint exhibition of water-colours of Scotland, Italy, Paris, and Flanders revealed him as an artist with a trained and sensitive vision.

LIVERPOOL.—The Forty-fifth Annual Autumn Exhibition was opened on October 9 by H.R.H. the Princess Napoleon, who with dignity and charm represented the exhibition's "Patron," her cousin King Albert. Royal personages being rare apparitions in Liverpool, there was an unprecedented attendance, but some part of this, as well as the unusual success since then of the exhibition, may be ascribed to the interest created by the fact that all the gate money (which is a large sum at Liverpool) is to go to the Liverpool Branch of the Red Cross Society. Other special factors have been the innovation of a weekly afternoon recital of classical music, the sure appeal to popular interest of the Belgian section, and last, but perhaps not least, the general attractiveness of the whole collection. It will be interesting information for organisers of exhibitions that the largest attendances have been on Thursdays (when the musical recitals are given), although that day used to be the worst in the week.



"MOR"

WATER-COLOUR BY EDWIN ALEXANDER, A.R.S.A.
(Autumn Exhibition, Walker Art Gallery, Liverpool)



*(The property of the
Corporation of Hull.)*

"A DISH OF BOHEA IN THE DAYS OF THE GEORGES."
WATER-COLOUR BY J. WALTER WEST, R.W.S.



"IN THE STUDIO." BY
HOWARD SOMERVILLE

Studio-Talk

The Belgian section is a serious attempt, as compared with exhibitions earlier in the year, to illustrate modern Flemish art. From exhibitions at Brighton, Oxford, Cardiff, Birmingham, and London Mr. Dibdin secured the most desirable items. These being limited to works brought to or produced in this country by refugee artists, did not adequately illustrate modern Belgian art, so they have been supplemented by extensive borrowings from private owners of examples of such artists as Alfred and Josef Stevens, H. Leys, Josef L. Dyckmans, Willem Geets, Henriette Ronner, Herman Richir, Emile Claus, A. J. Heymans, Emile Wauters, P. J. Clays, and C. Meunier. Sculpture is adequately illustrated; there is a satisfactory representation of the work of Belgian etchers and lithographers, and the display of medals has been enriched by Mr. M. H. Spielmann's collection, which includes the Cathedral series by Jacques Wiener.

The usual "one-man" room illustrates Burmah as seen by that sensitive observer, Gerald Festus Kelly. His sixty-five pictures, in combination with some carved and gilded chests which he brought back, have a charming effect. The picturesque girl-dancers and pagodas of Burmah are Mr. Kelly's favourite motives, but there are other subjects in sufficient number to prevent any feeling of monotony in a collection which attests his rare qualities as observer and painter.

The Black-and-White room presents a comprehensive view of what is being produced by the best workers on copper, zinc and stone. The "one-man" plan is followed here also, the artist this year being James McBey, who is represented by twenty-eight of his best plates. Associated with this section are cases

containing modern ceramics, metal work, jewellery, the ingenious "plychrome" statuettes of E. Carter Preston (a Liverpool artist), and other "craft" productions which lend agreeable colour-notes to enhance the general effect. Here also on one of the screens is a striking group of twenty-five colour-notes made at the front, taken from the sketch-book of Captain Finlay MacKinnon.

The seven galleries occupied by the general section of the exhibition are well stocked with notable pictures chosen from the London and Edinburgh exhibitions, and other sources, as well as a good deal that is new. The local school, though not at present especially strong, contributes



"UNDINE"

OIL PAINTING BY ARTHUR RACKHAM, R.W.S.

Studio-Talk



"PEAT BOG, POOLEWE"

BY CAPT. FINLAY MACKINNON



"SUNNY MANXLAND"

BY WILLIAM HOGGATT

Studio-Talk

some worthy pictures, such as the portraits by F. T. Copnall, R. E. Morrison, Will C. Penn, and G. Hall Neale; oil landscapes by James T. Watts, Herbert Royle, Thomas Huson, Hamilton Hay, William Hoggatt, David Woodlock, and W. Alison Martin. Capable subject-pictures include *Sarah Jane* by Gilbert Rogers and *Maria Virgo* by Miss May Cooksey.

The chief pictures by outside artists include the Chantrey Greiffenhagen, *Women by a Lake*, W. Orpen's *Marchioness of Headfort* and *Western Wedding*, Richard Jack's admirable portrait of Mr. Pomeroy and his *Homeless*, Lee Hankey's *Performing Bear*, Arnesby Brown's *Wide Marshes*, Wilson Steer's *Deserted*



"THE VANITY GLASS"

BY ROBERT HOPE, A.R.S.A.

Quarry, Gerald Moira's *A July Day*, *Undine* by Arthur Rackham, Francis Howard's *Interlude*, a nude by A. Mancini, L. G. Macarthur's *Dighting Beans*, Tom Mostyn's *A Garden of Peace*, *A Sussex Stone Quarry* by Oliver Hall, Howard Somerville's *In the Studio, No. 2*, *Cloudless June* by José Weiss, and H. A. Olivier's *Where Belgium greeted Britain*. The Scottish school, always well represented at Liverpool, is especially so this year, by a large number of exhibits, which include *Nether Lochaber* and two drawings by D. Y. Cameron, Gemmell Hut-



"NETHER LOCHABER"

BY D. Y. CAMERON, A.R.A., A.R.S.A.

Studio-Talk

chison's *Volendam Mother*, George Houston's *Glengarnock Castle*, E. S. Lumsden's *Gangaji*, E. A. Hornel's *Spring in the Woodland*, R. Macaulay Stevenson's *Hush of Twilight*, *The Town Scar* by Wm. Wells, Tom Robertson's *Night on the Adriatic*, and *Lord Shaw* by Fiddes Watt. The Water-Colour section is as usual remarkably strong and interesting, and the Sculpture is arranged in all the rooms in a manner which would please even the members of that exacting body, the Royal Society of British Sculptors, save, perhaps, those aspirants to impossible perfection who object to any association with pictures.

For several years the Curator has conspired with Mr. Legge, the Director of Education, to cultivate youthful taste for art by arranging visits of school parties, accompanied by their teachers. Having learned by experience that in many instances the teachers failed to interest their pupils, because of lack of special knowledge, Mr. Dibdin prepared a handy guide for their use, which is issued in pamphlet form, with a reproduction on the cover

of the pictorial portion of the poster specially designed for the exhibition by Mr. Brangwyn. In this he takes his reader through the exhibition rooms, points out such things as he considers most interesting, and explains from time to time in a simple manner the various processes used in different branches of art. It is an entirely novel experiment in the utilisation of art exhibitions, and one which will probably prove fruitful of good, if the example is followed as it ought to be. T. N.

THE HAGUE.—One by one the pioneers and leaders of the Modern Dutch School of painting have passed away and now the year that is fast drawing to a close has witnessed the departure of another veteran. Hendrik Willem Mesdag, whose death took place at The Hague early in July, was if not exactly a pioneer, still one who exercised in various ways a very great influence on the progress of the school, and if his achievements as a painter are not perhaps to be ranked side by side with those of James Maris,



"GALE OFF SCHEVENINGEN, 1894"

BY HENDRIK W. MESDAG

Studio-Talk

Anton Mauve and Josef Israëls, to whose genius, springing as it were from the very soil of their native land, the fame of the school is mainly due Mesdag's name will certainly be treasured as an honoured one in the annals of Dutch Art. What he did achieve as a painter, however, is indeed remarkable in view of the fact that he was well on in the thirties before he seriously devoted himself to the practice of drawing and painting, though it is true, he had in his earlier years, when occupied in mercantile pursuits, manifested a strong inclination in that direction. Some critics have detected in his paintings a trace of amateurishness, meaning by that, it is to be presumed, a certain lack of technical skill, but it is possible that such an opinion may have been influenced by knowledge of the artist's affluent circumstances, for unlike the great majority of artists of all kinds, Mesdag never had to rely on his art for a living. On the other hand, eminent writers like Muther and Léonce Bénédite have placed on record their high appreciation of his work as a painter and the former's designation of him as "one of the first marine painters of the world" is amply justified.

Mr. Mesdag was born at Groningen, in the north of Holland, on February 23, 1831, and was therefore in his eighty-fifth year at the time of his death. His father carried on business as a merchant and banker in the town, and Hendrik in due course took his place in the counting-house and became his father's partner in the business. He had, however, always shown an inclination for art and had in his early years received lessons in drawing and painting from C. Buys, a Groningen artist who had also been the instructor of Israëls, another native of the town. Unlike Israëls, however, who gave himself to art from the beginning, Mesdag continued his business career until 1866 when he was thirty-five years of age, in which year he migrated to Brussels. Ten years before that he had married Miss Van Houten, who herself in after years acquired a reputation as a painter. In Brussels he came in touch with Alma Tadema who, quickly discerning his talent, advised him to pursue his studies and recommended Roelofs to him as a teacher, but it was not until a year or two later, after a visit to Norderney that Mesdag became conscious of the true bent of his gifts. From that time onwards he



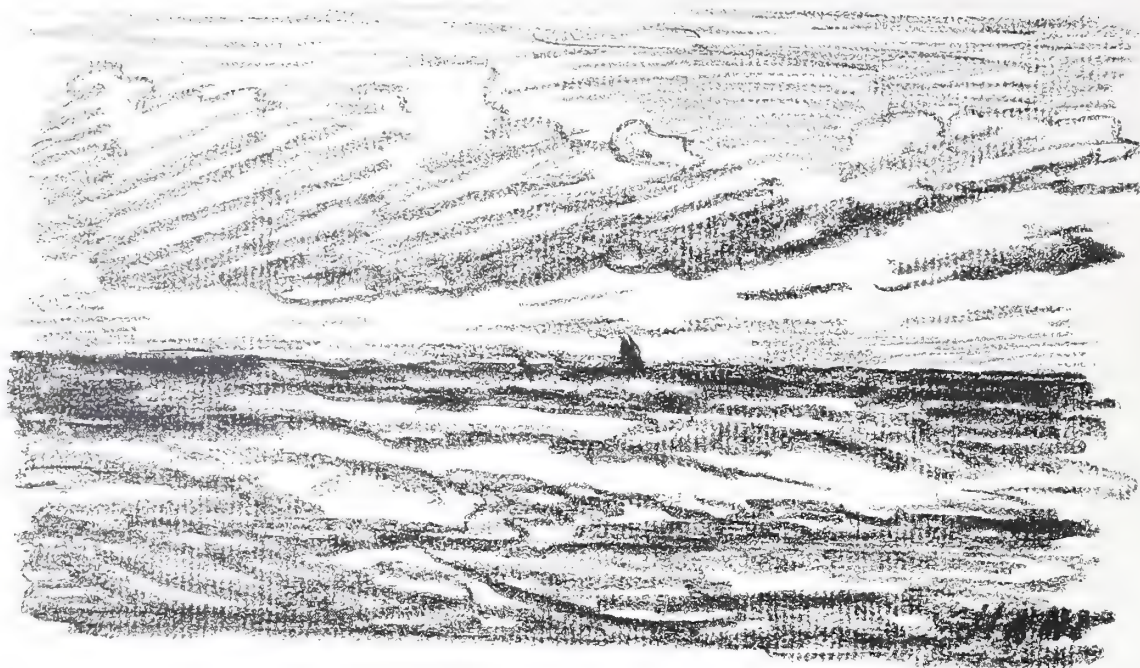
"ARRIVAL OF THE FISHING-BOATS"

BY H. W. MESDAG



“PREPARING FOR THE HERRING FISHING”
BY HENDRIK WILLEM MESDAG

Reviews and Notices



CHARCOAL SKETCH

BY H. W. MESDAG

devoted himself wholeheartedly to marine painting, and in 1870, when he had gone to live at The Hague, which continued to be his home for the rest of his life, he was awarded a gold medal for a picture he showed at the Paris Salon of that year—a work which at once marked him out as a marine painter of more than average ability. He continued to send regularly to the Paris Salon, and his pictures of the North Sea in all its moods have won for him year by year an ever-increasing throng of admirers. His favourite haunt was the fishing village of Scheveningen, where within easy distance of his home at The Hague he had a studio, and it was here that all, or nearly all, his pictures were painted—pictures of fishing-boats arriving and departing, of rough seas and calm seas, of placid sunsets and furious gales—the sea in fact under every imaginable aspect, but especially the sea bearing on its bosom the toilers who go forth to win sustenance for their fellow beings on land.

But it is not alone, as a master painter of marine pictures that Mesdag's name will go down to posterity. The Museum at The Hague which bears his name is known far and wide as containing one of the choicest collections of works by painters of the modern Dutch and French schools as well as a large and interesting collection of prints, drawings, and objets d'art. The collection was formed by Mesdag aided by his wife—who predeceased him

by some six years—and the gift of it to the State in itself reflects the generous spirit of the donor. That generous spirit was manifested also in his readiness to help young artists, many of whom have been indebted to him for timely encouragement. For some years he was president of the "Pulchri Studio" and in that capacity took an active part in the promotion of exhibitions.

REVIEWS AND NOTICES.

Thomas Gainsborough. By WILLIAM T. WHITLEY. (London: Smith, Elder and Co.) 15s. net.—In eighteenth-century chronicles the personality of Gainsborough is not outlined as definitely as that of Reynolds, who was, of course, much more a man of the world. Yet every year that passes sees Gainsborough's position as an artist further established, and his work acknowledged even before Reynolds's as the central achievement of the English School. In spite of the disastrous overcleaning on the once delicate surface painting in many of the portraits by which Gainsborough is represented in the national collections, critics have recognised in his work a more highly organised genius than that exhibited in the work of any other English painter. At the same time Gainsborough has retained the admiration of the public by the sympathetic interpretation—nay, almost Shakespearean creation—of types of womanhood. His

Reviews and Notices

Perdita reflects the Englishwoman, her refinement, and a sadness in her that attention to fashion will at first conceal. In landscape he remained the artist's artist even while imbibing the sentiment of locality. Mr. Whitley is the author of a book that has been awaited. Such a supplement to the life of Gainsborough by Thicknesse has been wanted ever since Thicknesse's time. Entirely avoiding criticism, Mr. Whitley has aimed at writing a work of pure biography, and has made a remarkable addition to preceding works on the painter. His "Life" will be an indispensable source of reference, and the basis for further critical work, of which there is much yet to be done before the true character of Gainsborough's genius is revealed. The chapters given to the painter's life in Bath are most important, for the significance of this period in his career is receiving more attention from critics every day. Material to which no other biographer of the painter has had access has enabled Mr. Whitley to correct dates that have been given to several of Gainsborough's works. He gives us a well-sustained account of the ineffectual efforts of the painter's relatives to dispose of the contents of his studio at his death. In 1797 the *Nymph at the Bath*, which is here identified with the *Musidora* in the National Gallery, was sold for three guineas. Among many other interesting facts brought to light we gather from Mr. Whitley's narrative that it was Gainsborough who initiated the "one-man" show.

Paul Cézanne. By AMBROISE VOLLARD. (Paris: Galerie A. Vollard.)—This work, too, is for the most part purely biographical, and as to the latter portion it is based largely on personal recollections. What there is of a critical nature is almost entirely confined to an appendix made up of a series of extracts from press notices published during the painter's life or immediately after his death in 1906. It appears that on the maternal side the painter had a trace of Creole blood in his veins, and that he took more after his mother, who is described as "inquiète, ombrageuse, emportée," than after his father, a shrewd man of business, who was strongly opposed to his pursuit of art as a profession. "Enfant, enfant," exclaimed Cézanne père, "songe à l'avenir. On meurt avec du génie, et l'on mange avec de l'argent;" and then later on, after the son had been to Paris, he asked him, "Comment peux-tu espérer faire mieux que ce qui la Nature a fait divinement bien?" Zola, who was a schoolfellow of Cézanne at Aix, whither the painter's family had migrated from Cesena in Italy, and who remained on terms of friend-

ship with him for many years afterwards, figures largely in this biographical record. Zola in early days warned his friend against painting for the market. "N'admire pas et n'imité pas un peintre de commerce!" Whether the advice was necessary or not at that time, Cézanne never showed the slightest tendency to go contrary to it in the course of his later career. Had he done so he might, perhaps, have met with more success when he applied for admission to the Ecole des Beaux-Arts and later when he made repeated attempts to get his work accepted for the Salon. After the war of '70-'71 Zola wrote: "Un nouveau Paris est en train de naître . . . c'est notre règne qui arrive!" And the time did come when Cézanne was hailed as a master, when his admirers even went so far as to see in him a modern Rembrandt. That, however, was very far from being the verdict of the critics whose opinions are quoted in the Appendix, among whom Arsène Alexandre perhaps comes nearest the mark when he says, "Ce qui frappe tout esprit impartial en examinant un tableau de Cézanne, c'est, à côté d'une incontestable noblesse dans la plantation, dans le point de départ, une impuissance absolue d'arriver au bout de la route. . . . L'art ne peut, sinon se réjouir, du moins s'enrichir avec de simples intentions." M. Vollard's biography is accompanied by a very large number of reproductions of Cézanne's paintings and drawings, which enhance its value as a document in the history of modern art, though the absence of colour in all but two examples must be regarded as a drawback in this particular case.

A Book of Bridges. By FRANK BRANGWYN, A.R.A., and WALTER SHAW SPARROW. (London: John Lane.) 2rs. net.—Judged either from an artistic or from a literary standpoint, this volume is one of the most notable publications which have appeared during the present year. No more happy combination of effort could be desired than that seen in the remarkably fine illustrations by Mr. Brangwyn and the interesting and sympathetic text of Mr. Sparrow; and it is evident that both artist and author have found in the subject genuine inspiration. Space does not permit us to deal as fully as we should wish with Mr. Sparrow's admirable treatise, which will be welcomed by every "pontist" (a word to which the author introduces us), and it must be admitted that our interest is centred more especially in the masterly illustrations. There is hardly one of the thirty-six plates in colour but deserves close study; while the numerous small drawings in black-and-white which appear amongst the text assist the reader and reveal

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the artist's individuality. The illustrations cover a wide field, for the work deals with famous and historic bridges existing not only in Europe but also in various parts of the Orient. Students of Mr. Brangwyn's work will understand how strongly such a subject would appeal to him. In these drawings his fine sense of magnitude and composition, his wonderful gift of colour, his keen appreciation of the romantic element which is present in all the great works of man, are displayed; and it is satisfactory to find that these splendid qualities are well suggested in the colour reproductions, most of which are excellent. As an example of Mr. Brangwyn's broad and vigorous handling, the frontispiece, *Pont St. Bénészet over the Rhône at Avignon*, could hardly be surpassed.

The Songs and Sonnets of William Shakespeare. Illustrated by CHARLES ROBINSON. (London: Duckworth and Co.) 7s. 6d. net.—Exactly fifty years have passed since the late F. T. Palgrave edited his selection of Shakespeare's purely lyric poetry, adding a title of his own to each song and sonnet. In justification, Mr. Palgrave wrote of himself, "He has tried to make his titles explanatory to the lovers of poetry, either by way of hint or of more direct statement; he submits this intrusion upon Shakespeare to their good-nature." But, however good-natured we may be, and however grateful to the gifted editor of the *Golden Treasury*, "Hark, hark! the lark at heaven's gate sings" will never recall itself to us by such a title as "Réveille," nor will "Sigh no more, ladies," as "Man and Woman"—Shakespeare's opening lines to each immortal song or sonnet compels its own remembrance, individualising the poem. Albeit, this favourite old edition it is that Messrs. Duckworth and Co. have just brought out as a sumptuous Christmas gift-book, with illustrations and paginal decorations by Mr. Charles Robinson. As might be expected from this artist, grace and a delicate decorative charm distinguish the end-papers, the title-page, the frontispiece to the Songs, the initial letters and little tail-pieces, but one cannot help thinking that black ink would have done more justice to Mr. Robinson's line-work than pale blue. As for the coloured illustrations, they make generally for prettiness of effect,—*"She burned with love,"* is charmingly Japanese in its manner of design—but it can hardly be said that Shakespeare's poetry has greatly inspired the artist's imagination to pictorial interpretation. Mr. Robinson is happier with fable and fairy-tale or his own imaginings. But it is a pretty and a pleasing picture-book, and the type is good and comfortable to read.

The Dreamer of Dreams. By the QUEEN OF ROUMANIA. Illustrated by EDMUND DULAC. (London: Hodder and Stoughton.) 6s. net.—That the Queen of Roumania possesses in unusual degree the gift of imagination her charming fairy-story, "The Lily of Life," has already proved, and this gift is further manifested in "The Dreamer of Dreams." This is a fairy-story of a different type; in it are related the adventures of a youthful Court painter, "Eric of the Golden Locks," who, suddenly forsaking his luxurious surroundings and leaving unfinished a marvellous frieze painting representing the Triumph of Love, wanders forth over the wide world in quest of two eyes he had seen in a dream, and ultimately, having after all kinds of hardship discovered the ideal he was seeking only to be cheated by death, returns in the guise of a beggar and completes his frieze with a presentment of Triumphant Love crowned with a wreath of thorns. The narrative of this romantic pilgrimage is told with much force, rising at times to poetic fervour. Mr. Dulac has done six illustrations in colour, but we are not so much impressed by these as with other work of his which we remember with pleasure, although in certain of them his feeling for colour is admirably displayed.

Great Pictures by Great Painters. With descriptive notes by ARTHUR FISH. (London: Cassell and Co.) 12s. net.—In the selection of pictures represented in this album of colour reproductions—fifty in number—the chief public galleries of Great Britain have been drawn upon for the most part, but they also include some notable works from the collections of the Louvre and Luxembourg in Paris and the Rijks Museum in Amsterdam. Half of them are by painters of the British School—Hogarth, Reynolds, Gainsborough, Lawrence, Constable, Creswick, Webster, Paton, Landseer, Millais, Sam Bough, Orchardson, Watts, Herkomer, and a small number of artists now living; the French school is represented by David, Fragonard, Millet, Harpignies, Lhermitte, Meissonier, Troyon, Van Marcke, Vernet; the Old Masters of Holland by Pieter de Hoogh, Nicolas Maes, Rembrandt, Teniers the Younger, Van Ostade, Van de Velde the Younger; the Modern Dutch Masters by James Maris, Josef Israëls, and Anton Mauve; and the remainder include works by Raphael, Veronese, and a contemporary Belgian painter, Ferdinand Willaert. The selection is a very interesting one, even if all the pictures cannot be described as masterpieces.

Rabbi ben Ezra, and other Poems. By ROBERT BROWNING. With illustrations by BERNARD

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PARTRIDGE. (London: Hodder and Stoughton.) 5s. net; cloth 6s. net.—In addition to "Rabbi ben Ezra" this selection contains four other poems from Browning's "Dramatis Personæ," namely "James Lee's Wife," "Abt Vogler," "Apparent Failure," and "Prospice," all printed in a large, clear type. They are accompanied by twelve illustrations in colour by Mr. Bernard Partridge, known to the world at large by his spirited contributions to "Punch." His fine draughtsmanship is also revealed in his water-colour drawings, but in some of those illustrating these poems his colour suffers somewhat from a lack of clarity.

The Village Church. By P. H. DITCHFIELD, M.A., F.S.A. (London: Methuen.) 5s. net.—In addition to their architectural interest our village churches form collectively an inexhaustible source of information concerning the lives and doings of our forefathers, and what a fascinating field of study they offer is shown by this little book, written ostensibly for the ordinary reader who wishes to know more of the origin and meaning of the things that he sees. The church fabric and its various external and internal features are dealt with in successive chapters, and many curious facts, culled from a very large number of old churches, serve to enliven the pages of the book.

A Book of Myths. By JEAN LANG. (London: T. C. and E. C. Jack.) 7s. 6d. net.—Intended for the juvenile reader, this selection of myths includes, in addition to many which most school boys are familiar with, a few from Celtic and Scandinavian sources which do not often figure in selections of this kind. The stories are told in simple language not beyond the comprehension of boys and girls whose reading powers extend to the fairy-tales of Andersen and Grimm. To such the volume should prove acceptable as a gift book, and the more so as it contains a number of attractive illustrations in colour by Miss Helen Stratton.

Year Book of American Etching. With an Introduction by FORBES WATSON. (London: John Lane.) 10s. 6d. net.—This is an illustrated record of the annual exhibition of the Association of American Etchers, comprising one hundred reproductions of the prints shown, and though, of course, no exhibition of contemporary American etching could be considered really representative without examples of the work of such distinguished artists as Mr. Joseph Pennell and Mr. Herman A. Webster, the volume gives a fair idea of the activities of exponents of the art in the United States, affording sufficient evidence of freshness and individuality of pictorial vision and expression to warrant our looking

for the development of a really interesting school of American etchers. But this will result, not from their coming to Europe to etch "picturesque bits" which are already hackneyed by repetition on a score of plates, but from their interpreting pictorially, with the intuition of native affection and intimacy, the life and scenic aspects of their own country. As Mr. Forbes Watson says in his frank and suggestive introduction: "I do not find the American subject healthy because it is American, but because it has been less 'seen,' and because, by the American, it can be realised with a depth of intimacy not possible, except in rare cases, to a stranger in a strange land." Happily there are already accomplished American etchers who are interpreting the American scene with intimate vision and convincing art.

More About How to Draw in Pen and Ink. By HARRY FURNISS. (London: Chapman and Hall.) 3s. 6d. net.—The young pen-and-ink draughtsman who seeks to earn his living by drawing will find here a good many hints that will be helpful to him in the pursuit of his calling. The author has in view more particularly the requirements of those who do commercial work, fashion drawing, book illustration, but his book, which is complementary to his earlier and more elementary "How to Draw in Pen and Ink," also includes the more difficult aspects of pen-drawing, such as caricature, cartooning, character-drawing, and there is a final word on "Drawing for the Cinematograph." The text is accompanied by numerous reproductions of the author's own work.

Colour plates published by Messrs. Hildesheimer and Co. this season include mounted reproductions of Lady Butler's well-known and popular picture *Scotland for Ever* (5s.), Mr. Dudley Hardy's *Somewhere in France*, and a portrait of General Joffre by Mr. J. R. L. French, son of the Field Marshal (2s. each).

The Medici Society are issuing several series of Christmas cards and three-sheet calendars, the pictorial features being reproductions in colour or monochrome of paintings by the Old Masters and two modern artists—Mr. Anning Bell and Mr. Louis Davis. The prices range from 2d. for the monochrome cards to 2s. for the calendars.

Messrs Longmans, Green and Co. announce for issue this month a small quarto volume of Mr. Norman Wilkinson's Dardanelles drawings noticed elsewhere in this number (p. 208).

The Lay Figure

THE LAY FIGURE: ON THE CHEERFUL SPIRIT.

"CAN any one suggest a sufficiently appropriate motto for this particular Christmas season?" asked the Cynic. "'Peace on earth and goodwill towards men' does not seem to fit, anyhow, just at present."

"'Hope on, hope ever,' would not be a bad one," suggested the Art Critic. "It seems to me that it would be very well timed and would express the feeling of us all."

"Hope! That is all very well!" cried the Young Painter. "But one cannot live on hopes. I want something more substantial."

"Now I should have thought that you had lived on nothing else for some years past," laughed the Man with the Red Tie, "The star of hope, they say, never sets, and its beams must have been a great comfort to you."

"I take no interest in stars except when they appear on the frames of my pictures," replied the Young Painter; "and that sort of star seems to be completely eclipsed. I am afraid it will never appear again."

"Then put a star on yourself, my boy," said the Cynic. "Add yourself to the national collection, as your pictures have, apparently, no chance of ever getting there—you may yet be of some use to your country."

"I suppose it will have to come to that," agreed the Young Painter; "it is no good to stay at home and get more depressed every day."

"Yes, change your tint; that is what you want," declared the Critic. "Try khaki as a contrast to the blues. That will pick you up."

"Go and live the simple life out of doors," prompted the Man with the Red Tie. "Change the stuffy atmosphere of your studio for the fresh air of a tent. Look at the bright stars of heaven instead of the glaring red stars in a picture gallery. Turn yourself into a man—there will be hope for you then."

"May I hint," broke in the Gloomy Futurist, "that we cannot all cure our depression by such strenuous means? What am I to do? Age and infirmities bar me from the treatment you prescribe and the recruiting sergeant looks on me with contempt. Is there no place for me? Can you find me a job?"

"Oh, you are a hopeless case!" sneered the Cynic. "Art does not want you, and your country can make no use of you. I can only suggest the lethal chamber."

"No, No; you are too severe," expostulated the Critic. "Give our friend here a chance. Surely there must be something he can do."

"I have seen pictures of his that made me think he might be quite a success as a designer of carpets or floor cloth," agreed the Man with the Red Tie. "In that direction he may yet rise to the very top of his profession."

"Well, why not?" asked the Critic. "In the industrial arts there are opportunities for many men who find the way to fame by picture-painting too difficult. Why should they not take the more hopeful road?"

"And are all my aspirations to end in floor cloth?" sighed the Gloomy Futurist. "Is it my fate to be trodden on for the rest of my life? Is the world to wipe its feet on me?"

"That or the lethal chamber," laughed the Cynic. "Cheer up, it is better to be a live ass than a dead lion."

"And it is better to die fighting than to fade out in the obscurity of one's studio, neglected and forgotten," commented the Young Painter. "There is a good deal of sound and wholesome common sense in that."

"There speaks the cheerful spirit," approved the Critic. "That is the way to look at the position. We can all fight in one way or another, and we can all hope; and so long as we are fighting and hoping we are keeping our spirits up, and we are ready for anything that the future may bring."

"Yes, and if the future brings adversity we shall be in better trim to overcome it, while if success comes we shall be able to meet it half way—that is the way we ought to take things," said the Man with the Red Tie. "If we give up now we are finished and done with and have nothing to hope for."

"Still, it all amounts to this; that at present we have to live on hopes," argued the Cynic.

"Does that matter?" asked the Critic. "We must live on hopes if we are to make the best of our lives. Remember that man never is but always to be blessed—as Pope put it—and that the cheerful mind has always before it the expectation of the blessing to come. It is this expectation, indeed, that keeps us cheerful, and that enables us to put up a strenuous fight against the troubles of the present. If your Christmas cannot be merry, make it a hopeful one instead; you will find it comes in the long run to much the same thing."

THE LAY FIGURE.

With the Portraitists and Elsewhere



MRS. LEICESTER LEWIS

BY HELEN M. TURNER

amuse the eye; every school seems to have representation. What could be stranger than an ancient Sargent of dirty yellow but splendid characterisation, side by side with the prismatic canvas of Johansen, or the smashing colour of Bellows's portrait, where the brilliant yellow and green offset by dark purples react on a new set of faculties, those of sensuous emotion, rather than those of intellect which always accompany significant form. The portrait is of secondary interest in the violent appeal of colour about the chair and in the hangings.

An invitation to John Sloan resulted in a Matisse-Gauguin product, entitled *Doris and Sally*, which, though amusing, hardly accorded with its

WITH THE PORTRAITISTS AND ELSEWHERE

"HERE we have no abiding city," must apply to any body of exhibitors who are to-day in New York, to-morrow in Chicago and next day in Rochester.

The National Association of Portrait Painters are at present performing these quick changes. When in New York, however, they should have fixed quarters, and not be forced to wander about looking for a desirable pitch. This year's quarters in the Vanderbilt Gallery of the Academy was a great improvement on some previous years, and might well be made into a permanent fixture until they shall acquire a temple of portraiture all their own. The feeling that assails one in this year's circuit, is the extraordinary variety of viewpoint and technique; the lion and the lamb are in accord. Contrasts of all kinds meet and please or



YOUNG GIRL

BY EARL STETSON CRAWFORD

With the Portraitists and Elsewhere



SPRING PANEL

BY GIFFORD BEAL

surroundings. The artist revealed himself as the Tod Sloan of art, riding for a fall. Among more important exhibits, one recalls the *Portrait of his Mother*, by William Cotton, an excellent performance; Helen Turner's *Portrait of Mrs. Leicester Lewis*; Leopold Seyffert's *Portrait of Miss Gladys Snellenberg*, splendid, if somewhat thin in the modelling; the self portrait by that veteran painter Douglas Volk; a portrait of an old lady characteristically affirmed by de Witt Lockman; *Portrait of Mrs. S.*, by Victor D. Hecht; good canvases by both Mr. and Mrs. Crawford; *The Baby*, by Henry Salem Hubbell, and Robert Henri's portrait of that famous lady, Emma Goldman, one of the strongest pieces of characterisation on view. Though well hung, one could wish more space, say two or three feet between pictures, as in Munich and other discerning centres.

In the case of the water colours occupying the other galleries, it were hopeless except in a sturdy volume to pick winners or comment upon individual offerings. Pure water colours, such as those by Alice Schille were not plentiful, but as everything which is not oil is comprised under the blanket title of water colour, there was a bountiful—somewhat too bountiful—exposition. The attractive catalogue heralding the twenty-sixth annual exhibition of the New York Water Colour Club, contained three colour plates and 514 numbers of exhibits, including sculpture and miniatures.

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A PORTRAIT OF MRS. S.

BY VICTOR D. HECHT

With the Portraitists and Elsewhere



GREY WEATHER

BY FELICIE WALDO HOWELL

NOTES FROM PORTLAND, OREGON

A series of drawings of parrots in coloured pastels, recently done by Floyd Wilson, are remarkable for the simplicity with which the peculiar character of these birds is expressed in a few keenly revealing touches. In addition, they are charming in colour and composition. Mr. Wilson is a young artist who belongs to the group seeking expressiveness and strength and above everything else, directness. In his work is found a bold use of colour in compositions thoroughly organic and expressive of life in its everyday aspects. A fine quality emerges in his pictures from the

Lotus Eaters, though held in the mood of languid charm which the subject of this imaginative composition imposes, is painted in a full key of colour. But it is in landscapes that Mr.

sincerity of his workmanship and his attitude of mind.

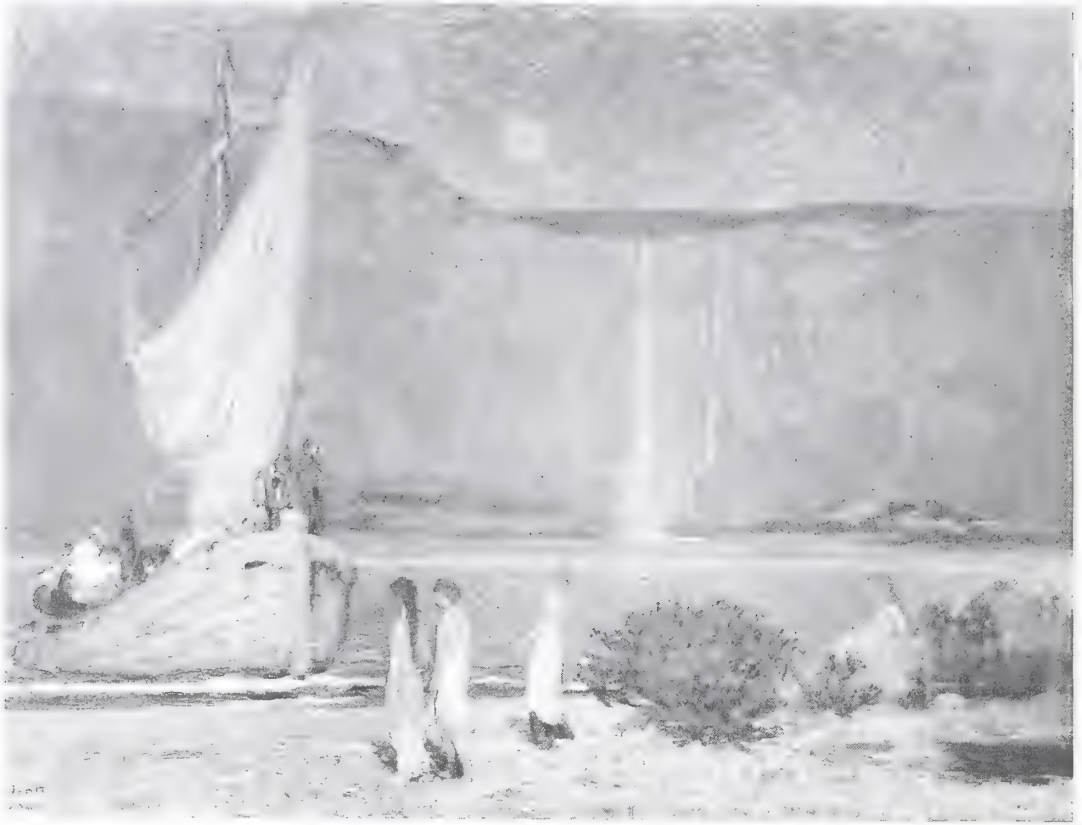
The late works of Henry Wentz are not only notable for technical grasp and unity of conception, but are extremely varied in both subject and treatment. A still-life of egg-plant and tomatoes is both brilliant and individual in design and colour, with subtle notes in the painting of the dish and brocaded curtain. His blue and gold *Land of the*



A BUNCH OF DAISIES

BY EDWARD POTTHAST

With the Portraitists and Elsewhere



LAND OF THE LOTUS EATERS

BY HENRY WENTZ

Wentz's truest distinction appears, in the simplicity of his revelation of the depth and bigness of nature. *Wind-swept Trees* is one of a considerable series of individual and interpretative paintings of out-of-doors times and moods.

AT THE ART CLUB, PHILADELPHIA:
NOTES BY EUGENE CASTELLO

Water colours, pastels and black-and-whites have been on view recently, being the eighteenth annual exhibition at the Art Club of Philadelphia. Generally speaking, it was a very good show, water colours, if one means pure aquarelle, being conspicuous by their infrequency, most of the work owing its success to the use of opaque colour and so would be classed under the head of paintings in gouache or distemper. One cares but little, however, in these days, what medium is used to get the result—two or three are sometimes utilized in the same picture—so the grouping of works of painting is now very little controlled by the kind of pigment the painter uses. Ten black-and-white drawings of the Panama-



A PARROT

PASTEL DRAWING BY FLOYD WILSON

With the Portraitists and Elsewhere



FLOATING ICE—PASTEL

BY FRED WAGNER

Pacific Exposition buildings, by Joseph Pennell, took up the place reserved for distinguished exhibitors on the west wall. Sergeant Kendall showed a delightful *Study for a Portrait* in pastel, in which he has very successfully brought

out the character of his sitter, a charming little girl. Henry R. Rittenberg showed a bit of attractive figure painting in a picture entitled *At the Piano*, good in technique and appealing in sentiment. Carl J. Nordell had a fine scheme



A NUDE—PASTEL

BY A. LEON KROLL

With the Portraitists and Elsewhere



AT THE PIANO

BY H. R. RITTENBERG

of colour in his *Fishing Fleet Concarneau* as had W. C. Watts in his sketches of *Dalmatia* and *Bosnia*. J. Wesley Little displayed subtle tonality in his *Monterey Oaks* and *Coast Cedars*. Felicie Waldo Howell showed some capital work in opaque colour in her *Tenement Street, Philadelphia*, and in *A Marketing*

Martha's Vineyard. Miss Alice Schille was equally effective in pure aquarelle as she used it in *The Top of the Road*. Charles P. Gruppe exhibited a landscape showing fine atmospheric effects and entitled *The Rain Cloud*. He was also represented by a figure subject, well drawn and coloured, entitled *An Interesting Book*.

With the Portraitists and Elsewhere



FROM THE WELSH COUNTRY

BY HILDA BELCHER

Leon Kroll contributed some admirable studies of the nude, painted in pastel. John F. Carlson was seen in a good landscape, entitled *Sunny Brook*, and Fred Wagner sent a number of clever pastels of which *Floating Ice* should be especially mentioned. One hundred and forty-six numbers were catalogued and the exhibition continued until November twenty-first.

AT THE SKETCH CLUB, PHILADELPHIA NOTES BY EUGENE CASTELLO

The opening of the remodelled and extended quarters of the Philadelphia Sketch Club on Saturday, November 13, was also the occasion of offering to public view of a very interesting little exhibition of works in oil by the artist members, selected by a jury and including but thirty-four canvases, every one on the line and in a good light on the walls of the spacious new gallery. The purchase of the adjoining premises, on the south side of the old house, has enabled the club to construct a separate entrance to the gallery from the street entrance, giving a much desired privacy to the rooms used for club purposes.

A remarkably good landscape by E. W. Redfield, entitled *Approaching Spring*, caught the

eye of the critical observer at once in looking over the line, showing the direct method of an experienced painter in making every touch tell. Daniel Garber contributed *Autumn Medley*, a canvas most attractive in scheme of colour of changing foliage. Fred Wagner had two works on view of which, perhaps, a very effective bit of river scenery he entitles *The Coal Wharves* was the most notable. *The Primrose Path*, by R. Blossom Farley, showed very close study of tone values in a landscape in soft light, diffused by a partly veiled sun. Morris Pancoast exhibited two canvases, *The Narrows in Winter*, seen from the shores of New York Bay, being quite the most distinguished work of the two. Birge Harrison's contribution, *Bridge at Cos Cob*, gave evidence of being the most accomplished work in the collection in the way of sound technique, united with fine sense of pictorial possibilities. Beautiful little pictures of localities familiar to the American artist abroad, were Parke C. Dougherty's *Village on the Loire*, *Moonlight* and *Spring at Montigny*. Other works by well-known local artists were by John J. Dull, Frank Reed Whiteside, Franz Lesshaft, C. Yarnall Abbott, Herbert Pullinger, George Spencer Morris.

A capital portrait of *Dr. A. C. Abbott*, by Leopold Seyffert, occupied the position of honour in the gallery. George Harding showed an extremely effective decorative screen, somewhat suggestive of the art of Japan in arrangement and colouring.

AN EXHIBITION of sculpture, painting and illustrations, by artists associated with the colony at Cornish, N. H., will open in the Little Theater, Dartmouth College, Hanover, N. H., January 8, 1916, and will be on view till January 18.

This will be an artistic event of more than local importance. The Cornish group is probably the largest and most influential of any artists' colony outside of a city in the United States. Of the thirty-seven sculptors, illustrators and painters who have lived and worked in Cornish, fourteen have promised Professor Zug examples of their work. These artists have responded so generously that it is impossible to invite all the Cornish artists simply because of lack of space.

Ever since St.-Gaudens came to Cornish, in 1884, this small community has been an artists' resort.

The National Society of Craftsmen



THE NATIONAL SOCIETY OF CRAFTSMEN, IN THE GALLERIES OF THE NATIONAL ARTS CLUB,
GRAMERCY PARK, N. Y., DECEMBER, 1915

THE NATIONAL SOCIETY OF CRAFTSMEN. NINTH ANNUAL EXHIBITION BY J. CHARLES BURDICK

YOU may recall these significant and appropriate words written by Russell Sturgis in one of his important works, "Dedicated with admiration and undying gratitude to the many artists and skilled artisans—to the sculptors and carvers, painters and draughtsmen, silversmiths and blacksmiths, potters and glassmakers, masons and joiners, printers and engravers, architects and decorative designers, who during forty years have been my teachers in Fine Art." There too he defines *decorative art* as "fine art applied to the making beautiful and interesting that which is made for utilitarian purposes."

Does one feel this and to what extent when one visits even casually the present exhibition in the galleries of the National Arts Club? Is one impressed with the feeling that here beauty and utility together reign in perfect accord? Do these works intended mostly for daily use in our homes reflect a refinement in form and colour and decoration capable of fulfilling an aesthetic and intellectual requirement?

All art appreciation is relative and comparative, and unless we know something of what has been accomplished in the past, unless we are acquainted

with the nature of the materials used—their appropriateness, their possibilities and limitations—unless we know to some extent the bases and principles of design and consider the whole matter in the light of feeling and logic, we cannot grasp the meaning of any art object.

If we demand that our art objects in themselves satisfy our thirst for beauty, sincerity and truth, we will insist that, shown collectively, they be so hung and arranged as to present one harmonious unit of colour and form. The essential qualities in those entrusted with this grouping are—a capacity to formulate and execute a definite, consistent and balanced plan which shall cover the whole exhibit, an intuitive sense of the interrelation and interdependence of all the arts, a quick perception of the relative importance of things, the knowledge above all to deal in masses of colour and form and the courage to subordinate the individual to the whole. Only by the exercise of these functions may cosmos control and the beauties inherent in each piece and in each group count to its true value.

The members of this Exhibition Committee have assumed for themselves no easy task, for it is proposed to rearrange the grouping of the work from day to day, presenting an entirely new aspect at stated periods and undertaking to show prominently and suitably at one time or another every piece of work worthy of an important place.

The National Society of Craftsmen

It is assumed that this will make for added interest and variety, as well as permitting the withdrawal of objects sold and the addition of pieces of equal interest.

A notable attempt also has been made to counteract the frequent tendency toward an appearance of overcrowding walls and cases. Exhibits are grouped in spaces of suitable area, framed by plain margins of background. This is accented, balanced and a sense of continuity in the whole obtained by controlling lines, bands and masses of smilax.

An example of this is seen in the west wall of the Tilden Gallery. This is one of the largest spaces and the most important in the gallery, because of its location and of the rather large, permanent mantel and fireplace in the centre. Flanking the mantel and emphasizing it as a central mass, are placed two tall and narrow glass cases containing some of the most important silver. Now, this arrangement tends to carry the eye upward, not abruptly, however, for it lingers sufficiently long to note that the contents of these cases must be studied after the first impulse to grasp the exhibition in the large has been satisfied. Above the mantel and over the cases is seen a group of four lovely heads, designed by a master craftsman and wrought in mosaics by sympathetic and understanding hands. Under these, and resting upon the mantel-shelf, is a frame containing four exquisite oil studies—little cherubs, illustrative by their occupation.

The blues, ivories and golds in the mosaics indicate the pitch and everything else related to this wall space is keyed accordingly. The two or three vases and bowls on the mantle re-echo the blue, but in a softer tone and the four large, silky, filmy scarfs—two on either side—delightful in their subtle colour values, sound the blues and ivories again, but in a higher key and the harmony is almost complete, for they have just enough of delicate rose tone to complement the combination in the mosaics. The silver and glass in the cases below pick up and reflect the predominating tone. A crescendo is suggested by the sgraffito frames at either end in old reds, blues and golds, balanced to just the necessary degree by the perfectly designed chest of the same technique under the mantel. The whole is framed in a margin of wall space and border of smilax.

Now this scheme met with the same adverse criticism, and quite naturally, because the deli-

cate, filmy scarfs hung almost flat upon the wall *considered alone*, seemed incongruously placed, and that is just the point—nothing can be considered apart from its surroundings—they were chosen frankly for their beautiful colour, the high key in which they were pitched being felt to be exactly what was needed, and in this sense they were *subordinated* in order to accent and re-echo the tones of the mosaics. And largely because they were a part of a lovely harmony, they came to the attention of every one entering the gallery. Within three days, three of them were sold and, having answered their purpose, they were taken down and the whole scheme on this wall changed.

The hanging committee have decided to depart from traditional practice in other ways. Less relative prominence is given to objects wrought in costly material and more to things in which more thought and skill in design and workmanship has been devoted to materials of a homely and inexpensive nature. On several tables in the main gallery are shown basketry, small carvings and pieces in copper, bronze and brass. Almost the entire wall of the centre gallery is devoted to simple rag rugs, many of them most pleasing in colour and perfect in craftsmanship.

An important place in the Tilden Gallery is occupied by an invited collection of original work by pupils in the handicrafts from the high schools of New York City, where these art branches are taught. The artistic character of this work justifies the very favorable impression made upon everyone who has seen and studied it.

In the southerly gallery is shown most of the ceramics; decorated glass, books, decorative photographs, prints, book plates and cards. A part of this gallery has been partitioned off, and within has been arranged a breakfast room—at this writing in the making. The tables, chairs and sideboard, as well as the entrance doorway, are of sturdy dark oak in Norse style, fine in design and decorative in treatment. The breakfast-set upon the table in enamel decoration on a creamy ground is strong in design and decidedly pleasing in itself and many pieces of glass upon the sideboard a delight. All of these, as well as the Delft blue mantel tiles are work of masters in their several crafts. When complete, the component parts will be brought into more harmonious relation than is now presented. Criticisms of the works will be presented in a later issue.



Courtesy Kraushaar Galleries

FERNANDE
BY ZULOAGA

Book Reviews

BOOK REVIEWS

AMERICAN COUNTRY HOUSES. By Aymar Embury II. (Doubleday, Page & Co.) \$3.00.

It might be said that one conspicuous difference between trades and arts lies in the fact that the tradesman may place his product forcefully and directly before his buying public, while the artist cannot do this. The painter, or sculptor, or architect cannot put forth advertisements, stating in glowing terms that their canvases, their statues, or their buildings are "equalled by none." They must leave such introduction of their works to the gentle offices of critics and reviewers. We are even inclined to believe, from evidences with which we have been confronted, that the artist who employs a "press agent," properly "inspired" loses thereby all the esteem of his fellow artists who are in the secret, as well as all the faith and support of his possible patrons, as soon as these discover the insidious form of advertising which has been palmed off on them. And the artist finds that, so far as his business is concerned, it does *not* pay to advertise. For the sake of the very life of art in any form, it is fortunate that this condition exists, else standards of merit would become hopelessly confused—that being reckoned by the untrained public as the best art which was most conspicuously advertised. Real merit would become subsidiary.

Fortunately, the condition exists that a work of art is its own best advertisement; and the complaint of the public should be directed rather against the critics who most often fail in their appointed duty as public educators, and, for the enjoyment of reading their own personal opinions "in print," seldom place before the public the whole of the story.

Of all artists who find it difficult to show their works, the architect is most to be commiserated. The painter and the sculptor can hang their works in galleries, or show them at studio teas, while the architects' works are widely scattered, and are not even signed.

It is fortunate for the architect, consequently, when his work attains such merit as to attract a publisher to the extent of bringing out such a book as "Country Houses, by Aymar Embury II." For the sake of that desperately groping and uncertain individual (the prospective builder), it is distinctly unfortunate that there are not

available similar books displaying in the same manner the range of other able architects' work. After going through such works, even the most untrained lay mind would be enabled to decide, with little chance for regret, which architect might best interpret the house of his dreams.

The book under consideration shows miniature plans and several views each of forty-six country houses, ranging in cost from \$5,000 or \$6,000 to more expensive ones. Such a book will prove of marked value to the architectural student, who must study the art of designing small houses well, and of assistance to the lay reader who contemplates building a house for himself. We reiterate the statement, however, that the greatest benefit would be conferred not only upon the architectural profession at large, but upon this same perplexed prospective builder, if there were available a series of companion volumes, dealing similarly with the best representative works of other contemporary country-house architects of recognized ability.

THE ART OF LANDSCAPE ARCHITECTURE. By Samuel Parsons. (G. P. Putnam's Sons.) \$3.50.

The subject of this work is one which merits far more personal study than is accorded it on the part of actual owners of large estates in this country. Regardless of the excellent professional efforts of many able and imaginative landscape architects, an inestimable advance in the beautifying of large estates would result from the development of an intelligent knowledge in the subject such as characterized the greater number of large landholders in Europe. The beautiful gardens of England, the romantic gardens of Italy, and such impressive gardens as those of Sans Souci, in Germany, were the result of an appreciation on the part of the landed proprietor of the fascinating study which his possessions made it possible for him to enjoy.

If Mr. Parsons' book, written for the lay reader as well as the practitioner, may serve the purpose of awakening a real interest in landscape design in this country, it will be of value even greater than that represented by its subject matter. It is an interesting fact that those works on landscape gardening and landscape design now most valued as authorities, written in the eighteenth century, by such enthusiasts as Whately, Price and Repton, are to-day as practical handbooks

Book Reviews

as they were in the times for which they were written.

Mr. Parsons opens the book with the excellent statement that a piece of landscape work, regardless of the methods through which it may have been developed, should be a good picture. The author shows profound appreciation of the precepts of older masters of landscape design by the profusion and length of his quotations from several authorities. He is impressed with the fact that one of the most valuable works on the subject, by Prince Pückler of Muskau, has never been translated from the German, and that the admirable reports on Central Park, in New York City, by Olmsted and Vaux, were never brought out in book form. From these two authorities he makes liberal quotations, and gives the reader an opportunity, as well, to study pertinent paragraphs from many other early works difficult to consult without a visit to a good library. The student is further served by an extensive bibliography of authoritative works.

In the second chapter, which deals with the "Park or Estate," an early writer is quoted as maintaining that "laying out grounds, as it is called, may be considered as a liberal art, in some sort like painting or poetry"—a reflection of the days when the master of the estate had some personal ideas about the design of the grounds.

Mr. Parsons takes up such subjects as Enclosures, Location of Buildings, Grass Spaces, Roads and Paths, Water, Islands, Rocks, Grading and Shaping, Plantations, Gardens, Public Parks, and Choice of Trees and Shrubs.

There is nothing in this book, from its nature, to benefit the designer of small plots—the work is intended to cover the field of the larger landscape operations, and in its field we can conscientiously state that it is a valuable contribution to current literature.

THE CONCEPTION OF ART. By Henry Rankin Poore. Second edition, revised. (G. P. Putnam's Sons.) \$2.00.

Both the student of art and the layman will be glad to know of this volume, which contains, in condensed form and in simple phraseology, "a painter's opinion of the meaning of art in its application to past and present periods." The book seeks to offset the uncritical habit of man, who uses the term art without being able to define it, and who has only a very general idea

of what art means, of its province and its purposes, of the varying spirit that has informed it throughout many cycles and in many lands.

To a notable degree, the book succeeds in its aim. The writer's hypothesis that art is addressed to the intelligence, though seemingly to the aesthetic sense, paves the way for a clear, intellectual analysis. In thus making its appeal to the intelligence art becomes more and more plain as man's appreciation rises toward it.

The book may be read from the standpoint of the casual visitor to an art museum. This man, for example, looking at a picture which gives him a favorable impression, and being unable to analyze his thoughts, turns helplessly to a guide-book, wherein, with gilded pen, the appreciative critic has set forth every lurking charm and quality of the work of art. "I felt all this, but could not express it!" exclaims the beholder with delight. "This work seemed to have an appeal beyond expression." True, beyond *his* expression, because he has not familiarized himself with the vital principles on which art must rest. Let this same man learn these principles, become familiar with terms that define art, and in time the vague qualities which he thought appealed to a special, separate, undeveloped sense, become definite, one point following another logically and the whole appealing to an awakened intelligence.

On the other hand, the artist and student of art may find in this book much that clarifies the possibilities or the limitations of his profession. He will be interested mainly in the author's broad-minded discussion of the logic of art, the philosophy, the past theories and popular misconceptions, the age-long debate between realism and idealism; he will be glad of a wide survey of the field of battle over beauty.

THE BARBIZON PAINTERS. By Arthur Hoeber. (Frederick A. Stokes Company, New York.) \$1.75.

There is a pathetic side to this book for the many friends of the author who passed away serenely on the eve of its publication. Gone are the Men of Thirty and gone, alas, is the critic who so tenderly records their lives lived amongst the forest glades of Fontainebleau. Familiar as is the work of these pioneers and, familiar as are many of the incidents of their careers, and the romantic happenings of their then despised but now eagerly sought-for canvases, there is

In the Galleries

much interesting material in this volume and a synthetical grouping of the eight principal characters which should ensure a spot upon our library shelves for this newcomer. The research and analysis to be encountered in these pages is not profound and does not aim to create new standards of comparison. The object is rather to recreate the atmosphere of that obscure little hamlet and to permit us to live the lives and share the joys and sorrows of that gifted band of painters who will always enjoy a big chapter in the annals of art for all time. In that desire the author has most assuredly succeeded. The book is well illustrated, well indexed and bears a dedication to Arthur Hoerber's intimate friend, the gifted sculptor, Robert Ingersoll Aitken.

JOSEPH PENNELL'S PICTURES IN THE LAND OF TEMPLES. (J. B. Lippincott Co., Philadelphia.) \$1.25.

Lithographs of temples whole and temples ruined starting at Taormina, proceeding around Sicily, thence to Italy and continuing in Greece, form an attractive gift book, at this or any other

season of the year. These ancient shrines fitting so admirably into their well-chosen sites, stir the imagination of all who can appreciate Greek art, which reached its fullest development in architecture serving as models of supreme taste down the centuries. Mr. Pennell's ability to depict such scenes is indisputable, and the book contains, besides forty illustrations, an excellent introduction by that seasoned scholar, W. H. D. Rouse, who knows Greece as the New Yorker knows Broadway.

IN THE GALLERIES

THE winter exhibition of the New York Academy will be duly considered in the February number of the magazine.

There has been a storm of indignation—by no means a storm in a teacup—over the variety of treatment accorded to artists at the Panama-Pacific Exposition, and a climax has been reached by the publishing in the *American Art News* of an open letter addressed to Edward W. Redfield, by William Jean Beuley. The latter gentleman



A FANDANGO

BY LESTER D. BORONDA

In the Galleries



IRENE

BY SUSAN RICKER KNOX

does not mince his words, but hits out from a very powerful pair of shoulders. Great interest will attach to the reply. Space unfortunately prevents printing the letter in full, but a few extracts from it will do much to convince one that all is not well in the Denmark of art, and that it would appear to be more important to be *persona grata* to the powers-that-be than to possess any particular skill and knowledge in the manipulation of pigments. The list of offenders is long and impressive, and the fact that three artists—Redfield, Hassam, and Chase—were permitted to show close upon a hundred canvases is food for reflection.

But let Mr. Bealey speak for himself:

"I ask, in the name of all that is fair, why should a man of Gardner Symons's unquestioned ability be unrepresented? Why Henry G. Dearth has not even one canvas? Who can question the claim of George Oberteuffer, or of Martha Walter? How account for the absence of Elizabeth Sparhawk Jones, Frank Benson and Joseph

De Camp? The latter, it is true, has one canvas, but what one and why is it there? It is his portrait of Duveneck, who requested it to fill out his own exhibit, to complement the grave of his wife, whose figure, *Dead on Couch*, has been dragged from exhibit to exhibit to the disgust of the many. Fred Dana Marsh, one of the cleverest of young decorative painters, is given not one inch of the wall. Not a single painting of so great a man as Thomas W. Dewing is to be seen, nor one by Albert Sterner. No notice of Hopkinson Smith, Frederick Ballard Williams, Abbott Thayer, Robert Blum, Henry Ranger, William T. Smedley, Arthur Schneider, Middleton Chambers, Elliot Clark, Frank Swift Chase, Edgar S. Cameron, W. J. Alyward, Charles Basing, Gustave Cimiotti, Howard Giles, Edward Greacen, Frank Green, George Inness, Jr., C. F. Naegele, W. J. Hayes, Gustave Wiegand, Arthur Freedlander, Sarka, Schilling, and others too numerous to mention.



ANNA VAUGHN HYATT

BY MARION BOYD ALLEN

In the Galleries



CHRISTMAS

BY BESSIE PEASE GUTMANN

"Regarding style in selection, I would call attention to the fact that this is a Panama-Pacific Exposition; what other artist besides Jonas Lie has brought out the big dramatic note of the Panama Canal on canvas? A group of these, in the opinion of many, would have fitted well into this scheme, as long as groups were in vogue. Apropos of Jonas Lie: why A. S. Clark instead of Jonas Lie, as the reasons for his representation cannot be artistic ones?"

The Vose Galleries, at Boston, have recently concluded an exhibition of the work of C. Arnold Slade, following his successful show at the Art Club, Philadelphia. His Algerian types and Breton scenes were particularly appealing. The yearly gathering at these galleries, of small paintings by various artists, for the benefit of the average buyer, is a very marked success.

Martha Walter though unrepresented at San Francisco has lost no sleep. Her recent triumphs at the Reinhardt Galleries have been followed by a first prize, well deserved, at the interesting display of small pictures and sculptures by the Association of Women Painters and Sculptors, held at the Arlington Galleries, 274 Madison Avenue. Her seaside snapshots in oil are still



Loaned by Albert Rosenthal, Esq., to the Panama-Pacific Exposition

A NUDE

BY JULES BASTIEN-LEPAGE

In the Galleries

more pleasing than anything bigger that she attempts.

Ruth Murchison has been on view at the Goupil Galleries with several versions of a peculiarly unbeautiful Vollandamer maid. In spite of a somewhat postery appearance, the canvases are distinctly interesting in colour and design, even if somewhat crude.

Dorothy McNamee has also been on view at Goupil's, with portrait drawings in sanguine, of great delicacy and reminiscent of the early Flemings in spirit. Here, too, are excellent examples of that great Milanese animal sculptor, Rembrandt Bugatti. His eight-horse team dragging a heavily-laden wagon is a masterpiece which has been noted here before.

The Ehrich Galleries assembled, in December, forty-two examples of early American landscape, giving a good, if not complete, survey of the Hudson River School.

Childe Hassam is the subject of a special article occasioned by his big display at the Montross Galleries. Seventy-five etchings, by this great artist, have been on view at Keppel's where his fine dry prints occasioned vivid interest.

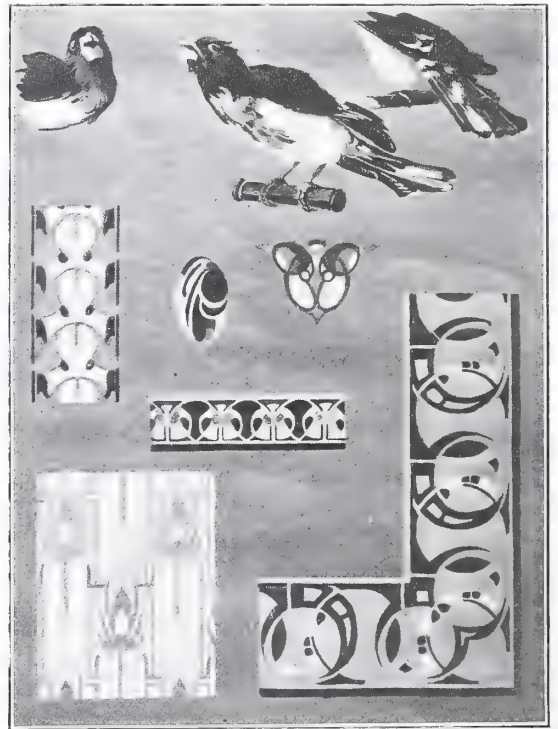
The Zorachs, husband and wife, have been

seen at the Daniel Galleries with their quaint landscapes and figures which command interest for their many-sided appeals to the *outré* in art.

Following a fine plein-air exhibition of figure work, by H. L. Hildebrandt, the City Club secured a joint exhibition by Lester Boronda, well-known by visitors to the Macbeth Galleries, and a newcomer, Armin C. Hansen, whose marines are dashed in with considerable truth and force. Hansen has qualities which will push him to the front where he belongs.

The Macbeth Galleries have once more given their galleries over to the men who paint the Far West. A most delightful exhibition has resulted, many of the canvases giving the colour, spaciousness and atmosphere in a manner not yet arrived at.

One of the illustrations shews the work of Susan Ricker Knox who is about to hold her second exhibition of portrait work at Rochester, owing to the first having been so popular. Miss Knox was at one time in danger of being tagged and labelled as a painter of children, but many of her successful sittings are children of fifty or sixty years. The label is at times erroneous and discouraging.



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There are also reproduced among the illustrations (which number nearly 200) some lithographs showing views of Paris during the XVIth and XVIIth centuries.

Most of the works are presented as full-page plates, beautifully printed, and there are eight supplements in colors after Eug. B  jot, Frank Brangwyn, J. F. Raffaelli and Ch. Jouas. An article by Mr. E. A. Taylor (who, during his long residence in Paris, has made a special study of its historical and artistic relics) adds to the interest and value of the work.

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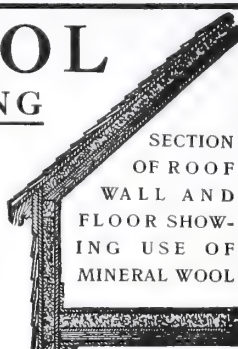
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charm, and the tapestry, as a whole, exhibits a decorative interest of no common order. At the top, surrounded by a band of clouds, is a device of Diana in a chariot drawn by two nymphs. She holds in her hand the crescent moon with horns turned upward, in the position indicating dry weather, while in the background nearby is another crescent on end, in the position meaning rain. As the sign of Cancer on the chariot wheel shows, the entire device is intended to symbolize the month of June, of which fishing was a traditional occupation. The tapestry was probably made as one of a series illustrating the twelve months, or the labours of the year, a frequently repeated theme in mediæval and Renaissance art. The tapestry is of Flemish manufacture, and can be dated in the first half of the seventeenth century.

The latest tapestry included in the Gillespie Collection is, from the Museum point of view, one of the most valuable, being of a kind, until the present, inadequately represented here. It dates from the latter part of the seventeenth century, and probably comes from the loom of Pierre Van den Hecke, one of the last of the great Brussels weavers. The cartoon is in the style of the painter Van Schoor, to whom a somewhat similar tapestry, with an almost identical central figure, is attributed by the authorities of the Garde-Meuble in Paris, where the hanging is preserved. The Museum specimen represents Autumn, or the Vintage, and shows Pomona, if it be she, crowned with grapes, and holding in one hand an entwined thyrsos. She is seated between two symbolic figures carrying the scales and the scorpion, and representing, the one Libra or September, the other Scorpio or October. The three ladies are dressed in the vaguely classical manner popular in the late seventeenth century, and are placed against a background of romantic architecture characteristic of the period. In the background at the left is a group of smaller figures, vintagers, who tramp the grapes in the wine-press, and fill and store away the tuns. The foreground shows grape and melon vines mingled in the rich prodigality made popular in Flemish painting by Rubens and Jordaens, while the three central figures are of the full-blown type of beauty so much approved by seventeenth-century artists. The tapestry is finely woven, and is of a texture more commonly found in French than Flemish productions at that period, but its attribution to Brussels can hardly be doubted. The border is a later addition, and replaces a broader one filled with arabesques and fruits, at least, if the tapestry of the Garde-Meuble and a similar hanging in private possession in Paris are to be taken as typical of Van den Hecke's productions. The whole measures a little less than eleven feet by twelve and one-half.

The eight tapestries have been hung temporarily in the Room of Recent Accessions and in the Main Hall of the Fifth Avenue Wing, where their merit as individual pieces and as a collection can be readily appreciated. A bequest such as Mrs. Gillespie's is especially valuable as strengthening permanently one of the most justly popular branches of decorative art included in the Museum.

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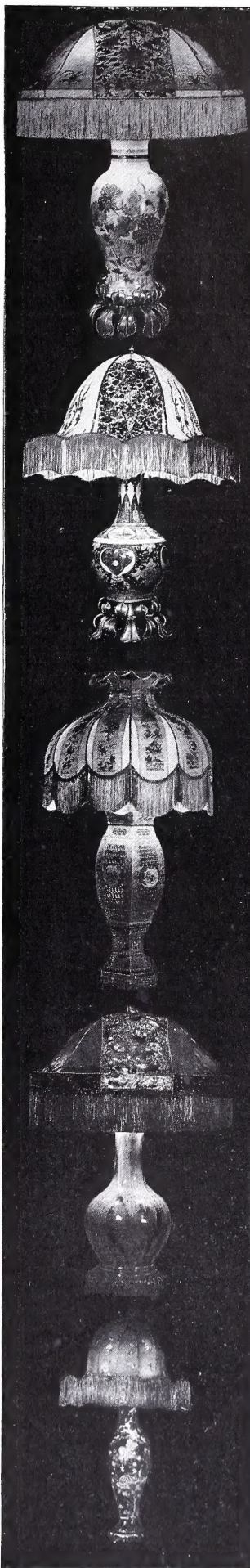
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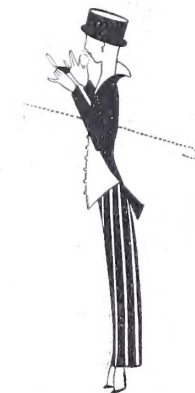
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TOLEDO MUSEUM OF ART

APPRECIATING such assistance as the Toledo Museum of Art has been able to render, the Egypt Exploration Fund Committee, through the American secretary, Mrs. Marie N. Buckman, of Boston, has presented to the museum a most interesting and valuable group of objects, from the excavations at Ballabish, during the past year. This splendid gift, which is soon to be installed, contains many fine examples of pottery, ivory objects, mirrors, copper implements, beads, alabaster vases, objects of leather, a group of interesting ushabtis and numerous other objects of more than a thousand years before Christ.

The ushabtis were the servants of the dead. In the group presented, there are five of the common form and one wearing a small apron, which designated him as a superintendent, his function being to see that the little servants performed their tasks of sowing the fields, filling the water courses and bearing the sands from east to west. The ancient Egyptians imagined that while in the tomb, awaiting the resurrection, they would be called upon by the gods to perform many tasks; and not fancying the idea, these various duties were delegated to the little servants of stone and clay. Some were very beautiful in form and in colour, when of enamel. Of the latter class is the wonderful blue ushabti here illustrated, the personal gift to the museum of Prof. Thomas Whittemore, who has charge of the explorations in the field. See illustration on page 7.

The museum is shortly to install, in one of the galleries, a permanent collection illustrating the evolution of printing and engraving, passing through the various stages of development from 3000 B. C. to the present day. The museum has gradually been acquiring the various important objects by which to illustrate the gradual development of the method of human records, including the tablets of the Babylonians, papyri of the Egyptians, illuminated manuscripts of the Middle Ages, the earliest printed books, the work of the first great masters of engraving and etching down to Whistler and Haden of our own day. With this collection in view, the museum has recently acquired two of the greatest etchings the world has ever known, purchased from the recent exhibition of prints in our galleries, made by Albert Roullier, of Chicago. One of these great prints is Rembrandt's most important etching, *Christ Healing the Sick*, known as *The Hundred Guilder Piece*.

Atherton Curtis, writing of the print, says: "Not only is this Rembrandt's etched masterpiece, but it is one of the greatest works of art that the world has ever seen. To say that it has never been surpassed in etching would not do it justice. It has never been surpassed in any form of art, and is not likely to be."

The other print recently acquired is beyond doubt the greatest of all modern etchings. It is a glorious impression of Sir Seymour Haden's large *Shere Mill Pond*, so called because there is a smaller etching of the same subject. Hamerton, a great authority, in his work on etching and etchers, says that with the single exception of one plate by Claud Lorrain, this is the finest etching of a landscape subject that has ever been executed.

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